

THE
ARCHITECTURAL MAGAZINE.

DECEMBER, 1838.

ORIGINAL COMMUNICATIONS.

ART. I. *A summary View of the Progress of Architecture in Britain during the Year 1838; with some Notices relative to its Advancement in Foreign Countries.* By the CONDUCTOR.

IN conformity with the plan first adopted in our Third Volume, we proceed to give a short notice of the progress made in architecture in Britain during the past year (1838); though we fear that our readers will find this notice little more than the echo of our summary for 1837. The truth is, that, in drawing up an article of this kind, there is no medium between seizing on a few leading features, and remarking on them, and recapitulating an immense number of details, already given in the course of the volume for the current year. The latter plan is not consonant with our views of what such an article ought to be; and though, as we have just hinted, it may be difficult to discover any grand architectural feature to characterise 1838, yet we shall proceed with such as we can find; hoping, at all events, that the brevity of our article will be some apology for the absence of higher qualities.

If the existence of a general spirit for architectural improvement can be characterised as an architectural feature, this spirit may be safely affirmed to be on the increase, not only in London, but through all the provinces. In London, there is not a house rebuilt, that is not erected in a superior style to what it was before; and the renovation of all public buildings is, in general, effected in a very superior style. This system of improved renovation was first rendered conspicuous in the public-houses, and it has since been displayed, in a striking manner, by the banks and the insurance offices; and, more or less, by the shops, in all the principal streets. The employment, in Regent Street and Bond Street, of the Louis XIV. style in shop fronts is one of the latest improvements in this department; and, in combination with the immense panes of plate glass now used for shop windows, and accompanied by rich gilding on a pure white ground, it has a striking and most magnificent appearance.

The introduction of Roman cement, about thirty years ago, has been the foundation of much of the improvement which has taken place in the elevations of street architecture. During

this year and the preceding, a new cement for roofs, terraces, and roads has been introduced, the basis of which is bitumen; but, whether this will lead to any great change, either in buildings, by the introduction of flat roofs, or in streets and roads, by becoming a substitute for either foot or road pavement, remains to be seen. Our opinion of it is, that it promises well; particularly for flat roofs, public footpaths, and garden walks.

The formation of general cemeteries exterior to towns may certainly be considered a feature which has become prominent during the past year. Besides several in the suburbs of London, and one or more in the larger towns, such as Birmingham, Liverpool, and Manchester, they are beginning to be formed in the secondary towns, such as Nottingham, Brighton, &c. We may remark of these cemeteries, that in no one of them, as far as we have observed or heard, are the grounds laid out in an appropriate manner. They are all arranged in imitation of a modern pleasure-ground; the expression of which cannot be considered as in accordance with that of a place of burial; nor are the windings of the walks favourable for economising the ground, which must necessarily be divided into portions of a rectangular form for the graves. Such, however, is the want of invention in persons who are employed to give plans for laying out grounds, whether of cemeteries or public gardens, that they can only repeat in them the winding walks and scattered groups, which they have learned mechanically to adopt in laying out the lawn and pleasure-grounds of a gentleman's villa.

The most striking architectural erections that have taken place throughout England during the last two years are, unquestionably, those connected with engineering. We allude to the magnificent bridges and viaducts erected along the railways, and the lofty engine chimneys, which, forming handsome columns of from 100 ft. to 300 ft. in height, mark the locality of some stationary engine, of waterworks, or of some manufactory. Brick columns of this sort are to be found in almost every part of the metropolis, and in all the great manufacturing towns of England, as well as in those of Scotland. Formerly, no architectural object was seen to rise above private buildings, except the spires and towers of churches; but now, in many parts of the country, and more especially in the north of England, the grand architectural features, which meet the eye of the traveller in the horizon, are the engine chimneys. Perhaps the very highest that has yet been erected in Britain is that at Carlisle, described at p. 165. of the present Volume. With respect to the bridges and viaducts, they are to be found in numbers on every line of railway. Some of the most remarkable are in the neighbourhood of Newcastle, on the railway leading to Carlisle, of which elsewhere, in this Volume, we have given a short notice. Those on

the Birmingham Railway are of extraordinary strength and massiveness; while those on the Bristol Railway are remarkable for their lightness and elegance. The former, those on the Birmingham Railway, may be said to be constructed agreeably to the maxims adopted by the late engineers, Rennie and Telford, of "stronger than strong enough;" and the latter, on what may be called the modern scientific principle of "elegant sufficiency." The most perfect example of this last kind of engineering, which we have seen, is the viaduct over the valley of the Brent, at Hanwell, Middlesex.

In foreign countries, the most striking architectural feature that we are aware of is the Girard College, recently commenced at Philadelphia. It will be an edifice of classical form, of great magnitude, and so massively and solidly constructed, as to be apparently of endless duration. The account of this building, and of Girard, in the present Volume, p. 446., will, we think, be found of great interest in a moral, no less than in an architectural, point of view.

In railroad engineering, the progress which has been made during this year is great; whether we look to the completion of some lines, such as that between London and Birmingham; the progress making by others, such as those from London to Bristol, and from London to Southampton; or the commencement of some, such as those from London to Brighton, and from London to Dover. Our Continental neighbours are making proportionate progress. A railroad from Calais to Paris is in contemplation; and a survey has lately been made for one between Paris and Dieppe, which, when the Brighton railroad is completed, will reduce the time of travelling from London to Paris to one day, instead of three days, and two nights.

The subject of paving streets with asphalte, or cement, has already been alluded to. The substitution of blocks of wood, for blocks of stone, in carriage-ways, which has long been in use, to a limited extent, in Russia and in some parts of Germany, and which has recently been tried in New York, is, also, proposed to be tried in London. Wheel-tracks of stone, formed in imitation of tramroads, for facilitating the progress of carriages on common roads, are now being laid down in some places, with a view, it is said, of trying how far locomotive engines on such roads can be brought into competition with railroad carriages.

The architectural literature of the year exhibits, as usual, a considerable number of books, all more or less valuable. Those which we think likely to become standard works are, Hood's *Treatise on Heating by Hot Water*, Britton's *Architectural Dictionary*, Wood's *Treatise on Railroads*, Nicholson's *Treatise on Projection*, and, perhaps, one or two others. The *Civil Engineer and Architect's Journal*, the first number of which was noticed in

our preceding Volume, p. 578., continues to be carried on with great care and industry, and has deservedly obtained an extensive circulation. Among the books which we have omitted, might, perhaps, have been mentioned Dr. Arnott's *Treatise on Warming and Ventilating*; but, believing that author to have erroneous views of the subject of ventilation, as pointed out in p. 230. of this Volume, we cannot give unqualified commendation to his *Treatise*. Dr. Arnott's stove, however, as far as it concerns economy and heat, we consider to be the most perfect apparatus of the kind that has ever been brought into notice.

In comparing the present Volume of the *Architectural Magazine* with those which have preceded it, we think we are justified in saying that it is not inferior, either in the excellence of the papers which it contains, or in the variety of subjects which have been discussed in it, or brought into notice. One series of papers, commenced in the last Volume and concluded in the present one, we consider to be of particular value to the young architect. We allude to the Essays on the Poetry of Architecture, by Kata Phusin. These essays will afford little pleasure to the mere builder, or to the architect who has no principle of guidance but precedent; but for such readers they were never intended. They are addressed to the young and unprejudiced artist; and their great object is to induce him to think and to exercise his reason. The great bane of modern architecture is, the tendency of all architects to be ruled by precedent. The evil is, perhaps, equally great in all arts of long standing, such as those of agriculture, legislature, &c.; and it will be proportionably difficult to root out. One of the first steps to this desirable end will be, a better general education for all young men whatever; and the avoiding, by parents and guardians, of inducing young men to follow any branch of the fine arts which they do not evince a decided taste for before they leave school. At present, young men are article to an architect much in the same manner as they are apprenticed to any mechanical trade. The question is, not whether they are suited for that profession, but whether the income that profession may be expected to afford is suitable for them. In addition to this, the prejudice in favour of ancient architecture, whether classical or Gothic, must be given up, or, at all events, diminished; and, while all the forms and details left us by those who have gone before are free to be used, the combinations in which they are employed must depend for their beauty and effect on intrinsic properties, and not on their having been used in the same combinations before, or on associations connected with them, whether classical or otherwise, which have no connexion with their present use. One of our correspondents, who is at once an architect in extensive employ, and an excellent writer on his art, observes, p. 498., that

one cause of the servile system in modern architecture may be traced to the deference paid to the celebrated *Treatise of Vitruvius*. "Had his [Vitruvius's] MS. been burned," he observes, "before it had been discovered by Poggio, the world would have been no loser; and, certainly, modern architecture would have been a great gainer." There are few architects, we are afraid, who will coincide with our correspondent in this opinion; but we do most heartily. Nevertheless, there are some we trust, of the rising generation, who are able to free themselves from the trammels and architectural bigotry of Vitruvius and his followers; and it is to such alone that we look forward for any real improvement in architecture as an art of design and taste.

With these views, we have endeavoured, in this Magazine, and also in the *Encyclopædia of Cottage, Farm, and Villa Architecture*, to popularise the study of what may be called the metaphysics of architecture. In the earlier Volumes, our own articles on the principles of composition, and those translated from Quatremère de Quincy on the same subject, and, in the present one, the Philosophy of Architecture, as translated from Weinbrenner, and the essays already mentioned, by Kata Phusin, together with many extracts under the head of *General Notices*, have all been introduced with a view to this object.

ART. II. *The Poetry of Architecture.* By KATA PHUSIN.

NO. 3. THE VILLA. (Concluded.)

V. *The British Villa. Hill, or Brown, Country.* — *Principles of Composition.*

"Vivite contenti casulis et collibus istis." *Juvenal.*

IN the Boulevard des Italiens, just at the turning into the Rue la Paix (in Paris), there stand a few dusky and withered trees, beside a kind of dry ditch, paved at the bottom, into which a carriage can with some difficulty descend, and which affords access (not in an unusual manner) to the ground floor of a large and dreary-looking house, whose passages are dark and confined, whose rooms are limited in size, and whose windows command an interesting view of the dusty trees before mentioned. This is the town residence of one of the Italian noblemen, whose country house has already been figured as a beautiful example of the villas of the Lago di Como. That villa, however, though in one of the loveliest situations that hill, and wave, and heaven ever combined to adorn, and though itself one of the most delicious habitations that luxury ever projected, or wealth procured, is very rarely honoured by the presence of its master; while attractions of a very different nature retain him, winter after winter, in the dark chambers of the Boulevard des Italiens. This

appears singular to the casual traveller, who darts down from the dust and heat of the French capital to the light and glory of the Italian lakes, and finds the tall marble chambers and orange groves, in which he thinks, were he possessed of them, he could luxuriate for ever, left desolate and neglected by their real owner: but, were he to try such a residence for a single twelvemonth, we believe his wonder would have greatly diminished at the end of the time. For the mind of the nobleman in question does not differ from that of the average of men; inasmuch as it is a well-known fact, that a series of sublime impressions, continued indefinitely, gradually pall upon the imagination, deaden its fineness of feeling, and, in the end, induce a gloomy and morbid state of mind, a reaction of a peculiarly melancholy character, because consequent, not upon the absence of that which once caused excitement, but upon the failure of its power. This is not the case with all men; but with those over whom the sublimity of an unchanging scene can retain its power for ever, we have nothing to do; for they know better than any architect can, how to choose their scene, and how to add to its effect: we have only to impress upon them the propriety of thinking before they build, and of keeping their humours under the control of their judgment. It is not of them, but of the man of average intellect, that we are thinking throughout all these papers; and upon him it cannot be too strongly impressed, that there are very few points in a hill country at all adapted for a permanent residence. There is a kind of instinct, indeed, by which men become aware of this, and shrink from the sterner features of hill scenery into the parts possessing a human interest; and thus we find the north side of the Lake Lemman, from Vevay to Geneva, which is about as monotonous a bit of vine country as any in Europe, studded with villas; while the south side, which is as exquisite a piece of scenery as is to be found in all Switzerland, possesses, we think, two. The instinct, in this case, is true; but we frequently find it in error. Thus, the Lake of Como is the resort of half Italy, while the Lago Maggiore possesses scarcely one villa of importance, besides those on the Borromean Islands. Yet the Lago Maggiore is far better adapted for producing and sustaining a pleasurable impression, than that of Como. The first thing, then, which the architect has to do in hill country is, to bring his employer down from heroics to common sense; to teach him that, although it might be very well for a man like Pliny, whose whole spirit and life was wrapt up in that of nature, to set himself down under the splash of a cascade 400 ft. high, such escapades are not becoming in English gentlemen; and that it is necessary, for his own satisfaction, as well as that of others, that he should keep in the most quiet and least pretending corners of the landscape which he has chosen.

Having got his employer well under control, he has two points to consider. First, where he will spoil least; and, secondly, where he will gain most. Now, he may spoil a landscape in two ways; either by destroying an association connected with it, or a beauty inherent in it. With the first barbarism we have nothing to do; for it is one which would not be permitted on a large scale; and, even if it were, could not be perpetrated by any man of the slightest education. No one, having any pretensions to be called a human being, would build himself a house on the meadow of the Rutlin, or by the farm of La Haye Sainte, or on the lonely isle on Loch Katrine. Of the injustice of the second barbarism we have spoken already; and it is the object of this paper to show how it may be avoided, as well as to develop the principles by which we may be guided in the second question; that of ascertaining how much permanent pleasure will be received from the contemplation of a given scene.

It is very fortunate that the result of these several investigations will generally be found the same. The residence which, in the end, is found altogether delightful, will be found to have been placed where it has committed no injury; and, therefore, the best way of consulting our own convenience in the end is, to consult the feelings of the spectator in the beginning.* Now, the first grand rule for the choice of situation is, never to build a villa where the ground is not richly productive. It is not enough that it should be capable of producing a crop of scanty oats or turnips in a fine season; it must be rich and luxuriant, and glowing with vegetative power of one kind or another.† For the very chiefest‡ part of the character of the edifice of pleasure is, and must be, its perfect ease, its appearance of felicitous repose. This it can never have where the nature and expression of the land near it reminds us of the necessity of labour, and

* For instance, one proprietor terrifies the landscape all round him, within a range of three miles, by the conspicuous position of his habitation; and is punished by finding that, from whatever quarter the wind may blow, it sends in some of his plate-glass. Another spoils a pretty bit of crag, by building below it, and has two or three tons of stone dropped through his roof, the first frosty night. Another occupies the turfy slope of some soft lake promontory, and has his cook washed away by the first flood. We do not remember ever having seen a dwelling-house destroying the effect of a landscape, of which, considered merely as a habitation, we should wish to be the possessor.

† We are not thinking of the effect upon the human frame of the air which is favourable to vegetation. Chemically considered, the bracing breeze of the more sterile soil is the most conducive to health, and is practically so, when the frame is not perpetually exposed to it; but the keenness which checks the growth of the plant is, in all probability, trying, to say the least, to the constitution of a resident.

‡ We hope the English language may long retain this corrupt but energetic superlative.

where the earth is niggardly of all that constitutes its beauty and our pleasure; this it can only have, where the presence of man seems the natural consequence of an ample provision for his enjoyment, not the continuous struggle of suffering existence with a rude heaven and rugged soil. There is nobility in such a struggle, but not when it is maintained by the inhabitant of the villa, in whom it is unnatural, and therefore injurious in its effect. The narrow cottage on the desolate moor, or the stalwart hospice on the crest of the Alps, each leaves an ennobling impression of energy and endurance; but the possessor of the villa should call, not upon our admiration, but upon our sympathy; and his function is to deepen the impression of the beauty and the fulness of creation, not to exhibit the majesty of man; to show, in the intercourse of earth and her children, not how her severity may be mocked by their heroism, but how her bounty may be honoured in their enjoyment.

This position, being once granted, will save us a great deal of trouble; for it will put out of our way, as totally unfit for villa residence, nine tenths of all mountain scenery; beginning with such bleak and stony bits of hill side as that which was metamorphosed into something like a forest by the author of *Waverley*; laying an equal veto on all the severe landscapes of such districts of minor mountain as the Scotch Highlands and North Wales; and finishing by setting aside all the higher sublimity of Alp and Apennine. What, then, has it left us? The gentle slope of the lake shore, and the spreading parts of the quiet valley, in almost all scenery; and the shores of the Cumberland lakes in our own, distinguished as they are by a richness of soil, which though generally manifested only in an exquisite softness of pasture, and roundness of undulation, is sufficiently evident to place them out of the sweeping range of this veto.

Now, as we have only to do with Britain, at present, we shall direct particular attention to the Cumberland lakes, as they are the only mountain district which, taken generally, is adapted for the villa residence, and as every piece of scenery which in other districts is so adapted, resembles them in character and tone.

We noticed, in speaking of the Westmoreland cottage, the feeling of humility with which we are impressed during a mountain ramble. Now, it is nearly impossible for a villa of large size, however placed, not to disturb and interrupt this necessary and beautiful impression, particularly where the scenery is on a very small scale. This disadvantage may be obviated in some degree, as we shall see, by simplicity of architecture; but another, dependent, on a question of proportion, is inevitable. When an object, in which magnitude is a desirable attribute, leaves an impression, on a practised eye, of less magnitude than it really

possesses, we should place objects beside it, of whose magnitude we can satisfy ourselves, of larger size than that which we are accustomed to; for, by finding these large objects in precisely the proportion to the grand object, to which we *are* accustomed, while we know their actual size to be one to which we are *not* accustomed, we become aware of the true magnitude of the principal feature. But, where the object leaves a true impression of its size on the practised eye, we shall do harm by rendering minor objects either larger or smaller than they usually are. Where the object leaves an impression of greater magnitude than it really possesses, we must render the minor objects smaller than they usually are, to prevent our being undeceived. Now, a mountain of 15,000 ft. high always looks lower than it really is; therefore, the larger the buildings near it are rendered, the better. Thus, in speaking of the Swiss cottage, it was observed that a building of the size of St. Peter's in its place, would exhibit the size of the mountains more truly and strikingly. A mountain 7,000 ft. high strikes its impression with great truth, we are deceived on neither side; therefore, the building near it should be of the average size; and thus the villas of the Lago di Como, being among hills from 6,000 to 8,000 ft. high, are well proportioned, being neither colossal nor diminutive: but a mountain 3,000 ft. high always looks higher than it really is*; therefore, the buildings near it should be smaller than the average. And this is what is meant by the proportion of objects; namely, rendering them of such relative size as shall produce

* This position, as well as the two preceding, is important, and in need of confirmation. It has often been observed, that, when the eye is altogether unpractised in estimating elevation, it believes every point to be lower than it really is; but this does not militate against the proposition, for it is also well known, that the higher the point, the greater the deception. But when the eye is thoroughly practised in mountain measurement, although the judgment, arguing from technical knowledge, gives a true result, the impression on the feelings is always at variance with it, except in hills of the middle height. We are perpetually astonished, in our own country, by the sublime impression left by such hills as Skiddaw, or Cader Idris, or Ben Venue; perpetually vexed, in Switzerland, by finding that, setting aside circumstances of form and colour, the abstract impression of elevation is (except in some moments of peculiar effect, worth a king's ransom) inferior to the truth. We were standing the other day on the slope of the Brevent, above the Prieure of Chamouni, with a companion, well practised in climbing Highland hills, but a stranger among the Alps. Pointing out a rock above the Glacier des Bossons, we requested an opinion of its height. "I should think," was the reply, "I could climb it in two steps; but I am too well used to hills to be taken in in that way; it is at least 40 ft." The real height was 470 ft. This deception is attributable to several causes (independently of the clearness of the medium through which the object is seen), which it would be out of place to discuss here, but the chief of which is the natural tendency of the feelings always to believe objects subtending the same angle to be of the same height. We say the feelings, not the eye; for the practised eye never betrays its possessor, though the due and corresponding mental impression is not received.

the greatest possible impression of those attributes which are most desirable in both. It is not the true, but the desirable, impression which is to be conveyed; and it must not be in one, but in both: the building must not be overwhelmed by the mass of the mountain, nor the precipice mocked by the elevation of the cottage. (Proportion of colour is a question of quite a different nature, dependent merely on admixture and combination.) For these reasons, buildings of a very large size are decidedly destructive of effect among the English lakes: first, because apparent altitudes are much diminished by them; and, secondly, because, whatever position they may be placed in, instead of combining with scenery, they occupy and overwhelm it: for all scenery is divided into pieces, each of which has a near bit of beauty, a promontory of lichened crag, or a smooth swarded knoll, or something of the kind, to begin with. Wherever the large villa comes, it takes up one of these beginnings of landscape altogether; and the parts of crag or wood, which ought to combine with it, become subservient to it, and lost in its general effect; that is, ordinarily, in a general effect of ugliness. This should never be the case: however intrinsically beautiful the edifice may be, it should assist, but not supersede; join, but not eclipse; appear, but not intrude. The general rule by which we are to determine the size is, to select the largest mass which will not overwhelm any object of fine form, within two hundred yards of it; and, if it does not do this, we may be quite sure it is not too large for the distant features: for it is one of Nature's most beautiful adaptations, that she is never out of proportion with herself; that is, the minor details of scenery of the first class bear exactly the proportion to the same species of detail in scenery of the second class, that the large features of the first bear to the large features of the second. Every mineralogist knows that the quartz of the St. Gothard is as much larger in its crystal than the quartz of Snowdon, as the peak of the one mountain overtops the peak of the other; and that the crystals of the Andes are larger than either.* Every artist knows that the boulders of an Alpine foreground, and the leaps of an Alpine stream, are as much larger than the boulders, and as much bolder than the leaps, of a Cumberland foreground and torrent, as the Jungfrau is higher than Skiddaw. Therefore, if we take care of the near effect in any country, we need never be afraid of the distant. For these reasons, the cottage villa, rather than the mansion, is to be preferred among our hills: it has

* This is rather a bold assertion; and we should be sorry to maintain the fact as universal; but the crystals of *almost* all the rarer minerals are larger in the larger mountain; and that altogether independently of the period of elevation, which, in the case of Mont Blanc, is later than that of our own Mendips.

been preferred in many instances, and in too many, with an unfortunate result; for the cottage villa is precisely that which affords the greatest scope for practical absurdity. Symmetry, proportion, and some degree of simplicity, are usually kept in view in the large building; but, in the smaller, the architect considers himself licensed to try all sorts of experiments, and jumbles together pieces of imitation, taken at random from his note-book, as carelessly as a bad chemist mixing elements, from which he may by accident obtain something new, though the chances are ten to one that he obtains something useless. The chemist, however, is more innocent than the architect; for the one throws his trash out of the window, if the compound fail; while the other always thinks his conceit too good to be lost. The great one cause of all the errors in this branch of architecture is, the principle of imitation, at once the most baneful and the most unintellectual, yet perhaps the most natural, that the human mind can encourage or act upon.* Let it once be thoroughly rooted

* In p. 440., we noticed the kind of error most common in amateur designs, and we traced that error to its great first cause, the assumption of the humour, instead of the true character, for a guide; but we did not sufficiently specify the mode in which that first cause operated, by prompting to imitation. By imitation, we do not mean accurate copying, neither do we mean working under the influence of the feelings by which we may suppose the originators of a given model to have been actuated; but we mean the intermediate step of endeavouring to combine old materials in a novel manner. True copying may be disdained by architects, but it should not be disdained by nations; for, when the feelings of the time in which certain styles had their origin have passed away, any examples of the same style will invariably be failures, unless they be copies. It is utter absurdity to talk of building Greek edifices now; no man ever will, or ever can, who does not believe in the Greek mythology; and, precisely by so much as he diverges from the technicality of strict copyism, he will err. But we ought to have pieces of Greek architecture, as we have reprints of the most valuable records, and it is better to build a new Parthenon than to set up the old one. Let the dust and the desolation of the Acropolis be undisturbed for ever; let them be left to be the school of our moral feelings, not of our mechanical perceptions: the line and rule of the prying carpenter should not come into the quiet and holy places of the earth. Elsewhere, we may build marble models for the education of the national mind and eye; but it is useless to think of adopting the architecture of the Greek to the purposes of the Frank: it never has been done, and never will be. We delight, indeed, in observing the rise of such a building as La Madeleine: beautiful, because accurately copied; useful, as teaching the eye of every passer-by. But we must not think of its purpose: it is wholly unadapted for Christian worship; and, were it as bad Greek as our National Gallery, it would be equally unfit. The mistake of our architects in general is, that they fancy they are speaking good English by speaking bad Greek. We wish, therefore, that copying were more in vogue than it is. But imitation, the endeavour to be Gothic, or Tyrolese, or Venetian, without the slightest grain of Gothic or Venetian feeling; the futile effort to splash a building into age, or daub it into dignity, to zigzag it into sanctity, or slit it into ferocity, when its shell is neither ancient nor dignified, and its spirit neither priestly nor baronial; this is the degrading vice of the age; fostered, as if man's reason were but a step between the brains of a kitten and a monkey, in the mixed love of despicable

out, and the cottage villa will become a beautiful and interesting element of our landscape.

So much for size. The question of position need not detain us long, as the principles advanced at page 244. are true generally, with one exception. Beautiful and calm the situation must always be, but, in England, not conspicuous. In Italy, the dwelling of the descendants of those whose former life has bestowed on every scene the greater part of the majesty which it possesses, ought to have a dignity inherent in it, which would be shamed by shrinking back from the sight of men, and majesty enough to prevent such non-retirement from becoming intrusive; but the spirit of the English landscape is simple, and pastoral and mild, devoid, also, of high associations (for, in the Highlands and Wales, almost every spot which has the pride of memory is unfit for villa residence); and, therefore, all conspicuous appearance of its more wealthy inhabitants becomes ostentation, not dignity; impudence, not condescension. Their dwellings ought to be just evident, and no more, as forming part of the gentle animation, and present prosperity, which is the beauty of cultivated ground. And this partial concealment may be effected without any sacrifice of the prospect which the proprietor will insist upon commanding from his windows, and with great accession to his permanent enjoyment. For, first, the only prospect which is really desirable or delightful, is that from the window of the breakfast-room. This is rather a bold position, but it will appear evident on a little consideration. It is pleasant enough to have a pretty little bit visible from the bedrooms; but, after all, it only makes gentlemen cut themselves in shaving, and ladies never think of anything beneath the sun when they are dressing. Then, in the dining-room windows are

excitement and miserable mimicry. If the English have no imagination, they should not scorn to be commonplace; or, rather, they should remember that poverty cannot be disguised by beggarly borrowing, though it may be ennobled by calm independence. Our national architecture never will improve until our population are generally convinced that in this art, as in all others, they cannot seem what they cannot be. The scarlet coat or the turned-down collar, which the obsequious portrait-painter puts on the shoulders and off the necks of his savage or insane customers, never can make the 'prentice look military, or the idiot poetical; and the architectural appurtenances of Norman embrasure or Verona balcony must be equally ineffective, until they can turn shopkeepers into barons, and school girls into Juliets. Let the national mind be elevated in its character, and it will naturally become pure in its conceptions; let it be simple in its desires, and it will be beautiful in its ideas; let it be modest in feeling, and it will not be insolent in stone. For architect and for employer, there can be but one rule; to be natural in all that they do, and to look for the beauty of the material creation as they would for that of the human form, not in the chanceful and changing disposition of artificial decoration, but in the manifestation of the pure and animating spirit which keeps it from the coldness of the grave.

absolutely useless, because dinner is always uncomfortable by daylight, and the weight of furniture effect which adapts the room for the gastronomic rites, renders it detestable as a sitting-room. In the library, people should have something else to do, than looking out of the windows; in the drawingroom, the uncomfortable stillness of the quarter of an hour before dinner may, indeed, be alleviated by having something to converse about at the windows: but it is very shameful to spoil a prospect of any kind, by looking at it when we are not ourselves in a state of corporal comfort and mental good humour, which nobody can be after the labour of the day, and before he has been fed. But the breakfast-room, where we meet the first light of the dewy day, the first breath of the morning air, the first glance of gentle eyes; to which we descend in the very spring and elasticity of mental renovation and bodily energy, in the gathering up of our spirit for the new day, in the flush of our awakening from the darkness and the mystery of faint and inactive dreaming, in the resurrection from our daily grave, in the first tremulous sensation of the beauty of our being, in the most glorious perception of the lightning of our life; there, indeed, our expatiation of spirit, when it meets the pulse of outward sound and joy, the voice of bird and breeze and billow, *does* demand some power of liberty, some space for its going forth into the morning, some freedom of intercourse with the lovely and limitless energy of creature and creation. The breakfast-room must have a prospect, and an extensive one; the hot roll and hyson are indiscussable, except under such sweet circumstances. But he must be an awkward architect, who cannot afford an opening to one window without throwing the whole mass of the building open to public view; particularly as, in the second place, the essence of a good window view, is the breaking out of the distant features in little well-composed morceaux, not the general glare of a mass of one tone. Have we a line of lake? the silver water must glance out here and there among the trunks of near trees, just enough to show where it flows; then break into an open swell of water, just where it is widest, or where the shore is prettiest. Have we mountains? their peaks must appear over foliage, or through it, the highest and boldest catching the eye conspicuously, yet not seen from base to summit, as if we wanted to measure them. Such a prospect as this is always compatible with as much concealment as we choose. In all these pieces of management, the architect's chief enemy is the vanity of his employer, who will always want to see more than he ought to see, and than he will have pleasure in seeing, without reflecting how the spectators pay for his peeping.

So much, then, for position. We have now only to settle the

questions of form and colour, and we shall then have closed the most tiresome investigation which we shall be called upon to enter into; inasmuch as the principles which we may arrive at in considering the architecture of defence, though we hope they may be useful in the abstract, will demand no application to native landscape, in which, happily, no defence is now required; and those relating to sacred edifices will, we also hope, be susceptible of more interest than can possibly be excited by the most degraded branch of the whole art of architecture, one hardly worthy of being included under the name; that, namely, with which we have lately been occupied, whose ostensible object is the mere provision of shelter and comfort for the despicable shell within whose darkness and corruption that purity of perception to which all high art is addressed is, during its immaturity, confined.

There are two modes in which any mental or material effect may be increased; by contrast, or by assimilation. Supposing that we have a certain number of features, or existences, under a given influence; then, by subjecting another feature to the same influence, we increase the universality, and therefore the effect, of that influence; but, by introducing another feature, *not* under the same influence, we render the subjection of the other features more palpable, and therefore more effective. For example, let the influence be one of shade (*fig. 183.*), to which a certain number of objects are subjected in *a* and *b*. To *a* we add another feature, subjected to the same influence, and we increase the general impression of shade; to *b* we add the same feature, not subjected to this influence, and we have deepened the effect of shade. Now, the principles by which we are to be guided in the selection of one or other of these means are of great importance, and must be developed before we can conclude the investigation of villa architecture. The impression produced by a given effect or influence depends upon its degree and its duration. Degree always means the proportionate energy exerted. Duration is either into time, or into space, or into both. The duration of colour is in space alone, forming what is commonly called extent. The duration of sound is in space and time; the space being in the size of the waves of air, which give depth to the tone. The duration of mental emotion is in time alone. Now, in all influences, as is the degree, so is the impression; as is the duration, so is the effect of the impression; that is, its permanent operation



upon the feelings, or the violence with which it takes possession of our own faculties and senses, as opposed to the abstract impression of its existence without such operation on our own essence. For example, the natural tendency of darkness or shade is, to induce fear or melancholy. Now, as the degree of the shade, so is the abstract impression of the existence of shade; but, as the duration of shade, so is the fear or melancholy excited by it. Consequently, when we wish to increase the abstract impression of the power of any influence over objects with which we have no connexion, we must increase degree; but, when we wish the impression to produce a permanent effect upon ourselves, we must increase duration. Now, degree is always increased by contrast, and duration by assimilation. A few instances of this will be sufficient. Blue is called a cold colour, because it induces a feeling of coolness to the eye, and is much used by nature in her cold effects. Supposing that we have painted a storm scene, in desolate country, with a single miserable cottage somewhere in front; that we have made the atmosphere and the distance cold and blue, and wish to heighten the comfortless impression. There is an old rag hanging out of the window: shall it be red or blue? If it be red, the piece of warm colour will contrast strongly with the atmosphere; will render its blueness and chilliness immensely more apparent; will increase the *degree* of both, and, therefore, the abstract impression of the existence of cold. But, if it be blue, it will bring the iciness of the distance up into the foreground; will fill the whole visible space with comfortless cold; will take away every relief from the desolation; will increase the *duration* of the influence, and, consequently, will extend its operation into the mind and feelings of the spectator, who will shiver as he looks. Now, if we are painting a *picture*, we shall not hesitate a moment: in goes the red; for the artist, while he wishes to render the actual impression of the presence of cold in the landscape as strong as possible, does not wish that chilliness to pass over into, or affect, the spectator, but endeavours to make the combination of colour as delightful to his eye and feelings as possible.* But, if we are painting a *scene* for theatrical representation, where deception is aimed at, we shall be as decided in our proceeding on the opposite principle: in goes the blue; for we wish the idea of cold to pass over into the spectator, and make him so uncomfortable as to permit his fancy to place him distinctly in the place we desire, in the actual scene. Again, Shakspeare has been blamed by some few critical asses for the raillery of Mercutio, and the

* This difference of principle is one leading distinction between the artist, properly so called, and the scene, diorama, or panorama painter.

humour of the nurse, in *Romeo and Juliet*; for the fool in *Lear*; for the porter in *Macbeth*; the grave-diggers in *Hamlet*, &c.; because, it is said, these bits interrupt the tragic feeling. No such thing; they enhance it to an incalculable extent; they deepen its *degree*, though they diminish its *duration*. And what is the result? that the impression of the agony of the individuals brought before us is far stronger than it could otherwise have been, and our sympathies are more forcibly awakened; while, had the contrast been wanting, the impression of pain would have come over into ourselves; our selfish feeling, instead of our sympathy, would have been awakened; the conception of the grief of others diminished; and the tragedy would have made us very uncomfortable, but never have melted us to tears, or excited us to indignation. When he, whose merry and satirical laugh rung in our ears the moment before, faints before us, with "A plague o' both your houses, they have made worms' meat of me," the acuteness of our feeling is excessive: but, had we not heard the laugh before, there would have been a dull weight of melancholy impression, which would have been painful, not affecting. Hence, we see the grand importance of the choice of our means of enhancing effect; and we derive the simple rule for that choice; namely, that, when we wish to increase abstract impression, or to call upon the sympathy of the spectator, we are to use contrast; but, when we wish to extend the operation of the impression, or to awaken the selfish feelings, we are to use assimilation.

This rule, however, becomes complicated, where the feature of contrast is not altogether passive; that is, where we wish to give a conception of any qualities inherent in that feature, as well as in what it relieves; and, besides, it is not always easy to know whether it will be best to increase the abstract idea, or its operation. In most cases, energy, the degree of influence, is beauty; and, in many, the duration of influence is monotony. In others, duration is sublimity, and energy painful: in a few, energy and duration are attainable and delightful together. It is impossible to give rules for judgment in every case; but the following points must always be observed: — 1. When we use contrast, it must be natural, and likely to occur. Thus, the contrast in tragedy is the natural consequence of the character of human existence: it is what we see and feel every day of our lives. When a contrast is unnatural, it destroys the effect it should enhance. Canning called on a French refugee in 1794. The conversation naturally turned on the execution of the queen, then a recent event. Overcome by his feelings, the Parisian threw himself upon the ground, exclaiming, in an agony of tears, "La bonne reine! la pauvre reine!" Presently he sprang up, exclaiming, "Cependant, Monsieur, il faut vous faire voir mon

petit chien danser." This contrast, though natural in a Parisian, was unnatural in the nature of things, and therefore injurious.

2dly. When the general influence, instead of being external, is an attribute or energy of the thing itself, so as to bestow on it a permanent character, the contrast which is obtained by the absence of that character is injurious and becomes what is called an interruption of the unity. Thus, the raw and colourless tone of the Swiss cottage, noticed at page 60., is an injurious contrast to the richness of the landscape, which is an inherent and necessary energy in surrounding objects. So, the character of Italian landscape is curvilinear; therefore, the outline of the buildings entering into its composition must be arranged on curvilinear principles, as investigated at page 343.

3dly. But, if the pervading character can be obtained in the single object by different means, the contrast will be delightful. Thus, the elevation of character which the hill districts of Italy possess by the magnificence of their forms, is transmitted to the villa by its dignity of detail, and simplicity of outline; and the rectangular interruption to the curve of picturesque blue country, partaking of the nature of that which it interrupts, is a contrast giving relief and interest, while any Elizabethan acute angles, on the contrary, would have been a contrast obtained by the absence of the pervading energy of the universal curvilinear character, and therefore improper.

4thly. When the general energy, instead of pervading simultaneously the multitude of objects, as with one spirit, is independently possessed and manifested by every individual object, the



184

result is repetition, not unity: and contrast is not merely agreeable, but necessary. Thus, in *fig. 184.* the number of objects,



185

forming the line of beauty, is pervaded by one simple energy; but in *fig. 185.* that energy is separately manifested in each,

and the result is painful monotony. Parallel right lines, without grouping, are always liable to this objection; and, therefore, a distant view of a flat country is never beautiful, unless its horizontals are lost in richness of vegetation, as in Lombardy; or broken with masses of forest, or with distant hills. If none of these interruptions take place, there is immediate monotony, and no introduction can be more delightful than such a tower in the distance as Strasburg, or, indeed, than any architectural combination of verticals. Peterborough is a beautiful instance of such an adaptation. It is always, then, to be remembered that repetition is not assimilation.

5thly. When any attribute is necessarily beautiful, that is, beautiful in every place and circumstance, we need hardly say that the contrast consisting in its absence is painful. It is only when beauty is local or accidental that opposition may be employed.

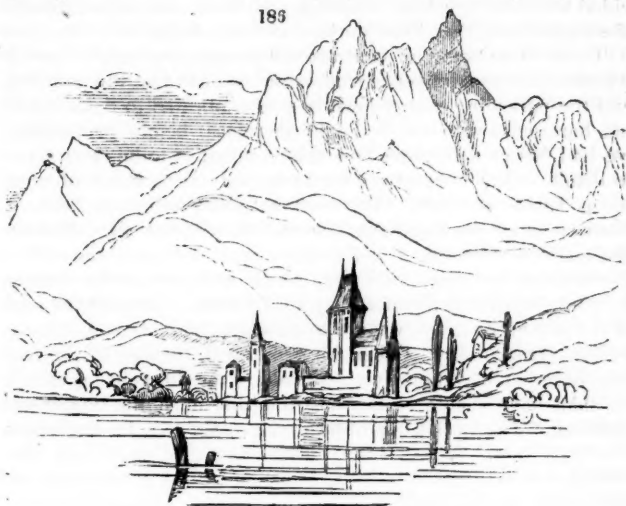
6thly. The *edge* of all contrasts, so to speak, should be as soft as is consistent with decisive effect. We mean, that a gradual change is better than instantaneous transfiguration; for, though always less effective, it is more agreeable. But this must be left very much to the judgment.

7thly. We must be very careful in ascertaining whether any given contrast is obtained by freedom from external, or absence of internal, energy, for it is often a difficult point to decide. Thus, the peace of the Alpine valley might, at first, seem to be a contrast caused by the want of the character of strength and sublimity manifested in the hills; but it is really caused by the freedom from the general and external influence of violence and desolation.

These, then, are principles applicable to all arts, without a single exception, and of particular importance in painting and architecture. It will sometimes be found that one rule comes in the way of another; in which case, the most important is, of course, to be obeyed; but, in general, they will afford us an easy means of arriving at certain results, when, before, our conjectures must have been vague and unsatisfactory. We may now proceed to determine the most proper *form* for the mountain villa of England.

We must first observe the prevailing lines of the near hills: if they are vertical, there will most assuredly be monotony, for the vertical lines of crag are never grouped, and accordingly, by our fourth rule, the prevailing lines of our edifice must be horizontal. In *fig. 186.*, which is a village half-way up the Lake of Thun, the tendency of the hills is vertical; this tendency is repeated by the buildings, and the composition becomes thoroughly bad: but, at *p. 246. fig. 86.*, we have the same vertical tendency in the hills, while the grand lines of the buildings are horizontal, and the

183

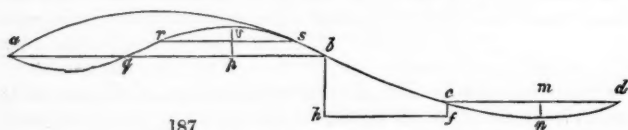


composition is good. But, if the prevailing lines of the near hills be curved (and they will be either curved or vertical), we must not interrupt their character, for the energy is then pervading, not individual; and, therefore, our edifice must be rectangular. In both cases, therefore, the grand outline of the villa is the same; but in the one we have it set off by contrast, in the other by assimilation; and we must work out in the architecture of each edifice the principle on which we have begun. Commencing with that in which we are to work by contrast: the vertical crags must be the result of violence, and the influence of destruction, of distortion, of torture, to speak strongly, must be evident in their every line. We free the building from this influence, and give it repose, gracefulness, and ease; and we have a contrast of feeling as well as of line, by which the desirable attributes are rendered evident in both objects, while the *duration* of neither energy being allowed, there can be no disagreeable effect upon the spectator, who will not shrink from the terror of the crags, nor feel a want of excitement in the gentleness of the building.

2dly. Solitude is powerful and evident in its effect on the distant hills, therefore, the effect of the villa should be joyous and life-like (not flippant, however, but serene); and, by rendering it so, we shall enhance the sublimity of the distance, as we showed in speaking of the Westmoreland cottage; and, therefore, we may introduce a number of windows with good effect, pro-

vided that they are kept in horizontal lines, and do not disturb the repose which we have shown to be necessary.

These three points of contrast will be quite enough : there is no other external influence from which we can free the building, and the pervading energy must be communicated to it, or it will not harmonise with our feelings; therefore, before proceeding, we had better determine how this contrast is to be carried out in detail. Our lines are to be horizontal; then the roof must be as flat as possible. We need not think of snow, because, however much we may slope the roof, it will not slip off from the material which, here, is the only proper one; and the roof of the cottage is always very flat, which it would not be if there were any inconvenience attending such a form. But, for the sake of the second contrast, we are to have gracefulness and ease, as well as horizontality. Then we must break the line of the roof into different elevations, yet not making the difference great, or we shall have visible verticals. And this must not be done at random. Take a flat line of beauty, *a d*, *fig. 187*, for the length



of the edifice. Strike *a b* horizontally from *a*, *c d* from *d*; let fall the verticals; make *c f* equal *m n*, the maximum; and draw *h f*. The curve should be so far continued as that *h f* shall be to *c d* as *c d* to *a b*. Then we are sure of a beautifully proportioned form. Much variety may be introduced by using different curves; joining paraboles with cycloids, &c.: but the use of curves is always the best mode of obtaining good forms. Further ease may be obtained by added combinations. For instance, strike another curve (*a q b*) through the flat line *a b*; bisect the maximum *v p*, draw the horizontal *r s*, (observing to make the largest maximum of this curve towards the smallest maximum of the great curve, to restore the balance), join *r q*, *s b*, and we have another modification of the same beautiful form. This may be done in either side of the building, but not in both. Then, if the flat roof be still found monotonous, it may be interrupted by garret windows, which must not be gabled, but turned with the curve *a b*, whatever that may be. This will give instant humility to the building, and take away any vestiges of Italian character which might hang about it, and which would be wholly out of place. The windows may have tolerably broad architraves, but no cornices; an ornament both haughty and classical in its effect, and, on both accounts, improper here. They should be in level

lines, but grouped at unequal distances, or they will have a formal and artificial air, unsuited to the irregularity and freedom around them. Some few of them may be arched, however, with the curve *a b*, the mingling of the curve and the square being very graceful. There should not be more than two tiers and the garrets, or the building will be too high.

So much for the general outline of the villa, in which we are to work by contrast. Let us pass over to that in which we are to work by assimilation, before speaking of the material and colour which should be common to both.

The grand outline must be designed on exactly the same principles; for the curvilinear proportions, which were opposition before, will now be assimilation. Of course, we do not mean to say that every villa in a hill country should have the form *a b c d*; we should be tired to death if they had: but we bring forward that form, as an example of the agreeable result of the principles on which we should always work, but whose result should be the same in no two cases. A modification of that form, however, will frequently be found useful; for, under the depression *h f*, we may have a hall of entrance and of exercise, which is a requisite of extreme importance in hill districts, where it rains three hours out of four all the year round; and under *c d* we may have the kitchen, servants' rooms, and coach-house, leaving the large division quiet and comfortable.

Then, as in the curved country there is no such distortion as that before noticed, no such evidence of violent agency, we need not be so careful about the appearance of perfect peace, we may be a little more dignified and a little more classical. The windows may be symmetrically arranged; and, if there be a blue and undulating distance, the upper tier may even have cornices; narrower architraves are to be used; the garrets may be taken from the roof, and their inmates may be accommodated in the other side of the house; but we must take care, in doing this, not to become Greek. The material, as we shall see presently, will assist us in keeping unclassical; and not a vestige of column or capital must appear in any part of the edifice. All should be pure, but all should be English; and there should be here, as elsewhere, much of the utilitarian about the whole, suited to the cultivated country in which it is placed.

It will never do to be speculative or imaginative in our details, on the supposition that the tendency of fine scenery is to make every body imaginative and enthusiastic. Enthusiasm has no business with Turkey carpets or easy chairs; and the very preparation of comfort for the body, which the existence of the villa supposes, is inconsistent with the supposition of any excitement of mind: and this is another reason for keeping the domestic building in richly productive country. Nature has set aside her

sublime bits for us to feel and think in; she has pointed out her productive bits for us to sleep and eat in; and, if we sleep and eat amongst the sublimity, we are brutal; if we poetise amongst the cultivation, we are absurd. There are the time and place for each state of existence, and we should not jumble that which Nature has separated. She has addressed herself, in one part, wholly to the mind, there is nothing for us to eat but bilberries, nothing to rest upon but rock, and we have no business to concoct pic-nics, and bring cheese, and ale, and sandwiches, in baskets, to gratify our beastly natures, where Nature never intended us to eat (if she had, we needn't have brought the baskets). In the other part, she has provided for our necessities; and we are very absurd, if we make ourselves fantastic, instead of comfortable. Therefore, all that we ought to do in the hill villa is, to adapt it for the habitation of a man of the highest faculties of perception and feeling; but only for the habitation of his hours of common sense, not of enthusiasm; it must be his dwelling as a man, not as a spirit; as a thing liable to decay, not as an eternal energy; as a perishable, not as an immortal.

Keeping, then, in view these distinctions of form between the two villas, the remaining considerations relate equally to both.

We have several times alluded to the extreme richness and variety of hill foregrounds, as an internal energy to which there must be no contrast. Rawnness of colour is to be especially avoided, but so, also, is poverty of effect. It will, therefore, add much to the beauty of the building, if, in any conspicuous and harsh angle, or shadowy moulding, we introduce a wreath of carved leaf-work, in stone, of course. This sounds startling and expensive; but we are not thinking of expense: what ought to be, not what can be afforded, is the question. Besides, when all expense in shamming castles, building pinnacles, and all other fantasticisms, has been shown to be injurious, that which otherwise would have been wasted in plaster battlements, to do harm, may surely be devoted to stone leafage, to do good. Now, if there be too much, or too conspicuous, ornament, it will destroy simplicity and humility, and every thing which we have been endeavouring to get; therefore, the architect must be careful, and had better have immediate recourse to that natural beauty with which he is now endeavouring to assimilate. When Nature determines on decorating a piece of projecting rock, she begins with the bold projecting surface, to which the eye is naturally drawn by its form, and (observe how closely she works by the principles which were before investigated) she finishes this with lichens and mingled colours, to a degree of delicacy, which makes us feel that we never can look close enough; but she puts in not a single mass of form to attract the eye, more than the grand outline renders necessary. But, where the rock joins the ground,

where the shadow falls, and the eye is not attracted, she puts in bold forms of ornament, large leaves and grass, bunches of moss and heather, strong in their projection, and deep in their colour. Therefore, the architect must act on precisely the same principle: his outward surfaces he may leave the wind and weather to finish in their own way; but he cannot allow Nature to put grass and weeds into the shadows; *ergo*, he must do it himself; and, whenever the eye loses itself in shade, wherever there is a dark and sharp corner, there, if he can, he should introduce a wreath of flower-work. The carving will be preserved from the weather by this very propriety of situation: it would have mouldered away, had it been exposed to the full drift of the rain, but will remain safe in the crevices where it is required; and, also, it will not injure the general effect, but will lie concealed until we approach, and then rise up, as it were, out of the darkness, to its duty; bestowing on the dwellings that finish of effect which is manifested around them, and gratifying the natural requirement of the mind for the same richness in the execution of the designs of men, which it has found on a near approach lavished so abundantly, in a distant view subdued so beautifully into the large effect of the designs of nature.

Of the ornament itself, it is to be observed that it is not to be what is properly called architectural *decoration* (that which is "decorous," becoming, or suitable to); namely, the combination of minor forms, which repeat the lines, and partake of the essence of the grand design, and carry out its meaning and life into its every member: but it is to be true sculpture; the presenting of a pure ideality of form to the eye, which may give perfect conception, without the assistance of colour: it is to be the stone image of vegetation, not botanically accurate, indeed, but sufficiently near to permit us to be sure of the intended flower or leaf. Not a single line of any other kind of ornament should be admitted, and there should be more leafage than flower-work, as it is the more easy in its flow and outline. Deep relief need not be attempted, but the edges of the leafage should be clearly and delicately defined. The cabbage, the vine, and the ivy are the best and most beautiful leaves: oak is a little too stiff, otherwise good. Particular attention ought to be paid to the ease of the stems and tendrils: such care will always be repaid. And it is to be especially observed, that the carving is not to be arranged in garlands or knots, or any other formalities, as in Gothic work; but the stalks are to rise out of the stone, as if they were rooted in it, and to fling themselves down where they are wanted, disappearing again in light sprays, as if they were still growing. All this will require care in designing; but, as we have said before, we can always do without decoration; but, if we have it,

it *must* be well done. It is not of the slightest use to economise; every farthing improperly saved does a shilling's worth of damage; and that is getting a bargain the wrong way. When one branch or group balances another, they *must* be different in composition. The same group may be introduced several times in different parts, but not when there is correspondence, or the effect will be unnatural; and it can hardly be too often repeated, that the *ornament* must be kept out of the general effect, must be invisible to all but the near observer, and, even to him, must not become a necessary part of the design, but must be sparingly and cautiously applied, so as to appear to have been thrown in by chance here and there, as Nature would have thrown in a bunch of herbage, affording adornment without concealment, and relief without interruption.

So much for form. The question of colour has already been discussed at some length, in speaking of the cottage; but it is to be noticed, that the villa, from the nature of its situation, gets the higher hills back into a distance which is three or four times more blue than any piece of scenery entering into combination with the cottage; so that more warmth of colour is allowable in the building, as well as greater cheerfulness of effect. It should not look like stone, as the cottage should, but should tell as a building on the mind as well as the eye. White, therefore, is frequently allowable in small quantities, particularly on the border of a large and softly shored lake, like Windermere and the foot of Loch Lomond; but cream-colour, and putty-colour, and the other varieties of plaster colour, are inexcusable. If more warmth is required by the situation than the sun will give on white, the building should be darkened at once. A warm rich grey is always beautiful in any place and under every circumstance; and, in fact, unless the proprietor likes to be kept damp like a travelling codfish, by trees about his house and close to it (which, if it be white, he must have, to prevent glare), such a grey is the only colour which will be beautiful, or even innocent. The difficulty is to obtain it; and this naturally leads to the question of material. If the colour is to be white, we can have no ornament, for the shadows would make it far too conspicuous, and we should get only tawdriness. The simple forms may be executed in anything that will stand wet; and the roofs, in all cases, should be of the coarse slate of the country, as rudely put on as possible. They must be kept clear of moss and conspicuous vegetation, or there will be an improper appearance of decay; but the more lichenous the better, and the rougher the slate the sooner it is coloured. If the colour is to be grey, we may use the grey primitive limestone, which is not ragged on the edges, without preparing the blocks too smoothly; or the more compact and pale-coloured slate, which is frequently done in Westmore-

land ; and execute the ornaments in any very coarse dark marble. Greenstone is an excellent rock, and has a fine surface, but it is unmanageable. The greyer granites may often be used with good effect, as well as the coarse porphyries, when the grey is to be particularly warm. An outward surface of a loose block may be often turned to good account in turning an angle ; as the colours which it has contracted by its natural exposure will remain on it without inducing damp. It is always to be remembered, that he who prefers neatness to beauty, and who would have sharp angles, and clean surfaces, in preference to curved outlines and lichenous colour, has no business to live among hills.

Such, then, are the principal points to be kept in view in the edifice itself. Of the mode of uniting it with the near features of foliage and ground, it would be utterly useless to speak : it is a question of infinite variety, and involving the whole theory of composition, so that it would take up volumes to develope principles sufficient to guide us to the result which the feeling of the practised eye would arrive at in a moment. The inequalities of the ground, the character and colour of those inequalities, the nature of the air, the exposure, and the consequent fall of the light, the quantity and form of near and distant foliage, all have their effect on the design, and should have their influence on the designer, inducing, as they do, a perfect change of circumstance in every locality. Only one general rule can be given, and that we repeat. The house must NOT be a noun substantive, it must not stand by itself, it must be part and parcel of a proportioned whole : it must not even be seen all at once ; and he who sees one end should feel that, from the given data, he can arrive at no conclusion respecting the other, yet be impressed with a feeling of a universal energy, pervading with its beauty of unanimity all life and all inanimation, all forms of stillness or motion, all presence of silence or of sound.

Thus, then, we have reviewed the most interesting examples of existing villa architecture, and we have applied the principles derived from those examples to the landscape of our own country. Throughout, we have endeavoured to direct attention to the spirit, rather than to the letter, of all law, and to exhibit the beauty of that principle which is embodied in the line with which we have headed this concluding paper ; of being satisfied with national and natural forms, and not endeavouring to introduce the imaginations, or imitate the customs, of foreign nations, or of former times. All imitation has its origin in vanity, and vanity is the bane of architecture. And, as we take leave of them, we would, once for all, remind our English sons of Sempronius "*qui villas attollunt marmore novas*," *novas* in the full sense of the word, and who are setting all English feeling and all natural principles at defiance, that it is only the *bourgeois gentilhomme* who will

wear his dressing-gown upside down, "parceque toutes les personnes de qualité portent les fleurs en en-bas."

Oxford, October, 1838.

ART. III. *Design for a Villa comprising Two distinct Residences.*

By W. H. LEEDS.

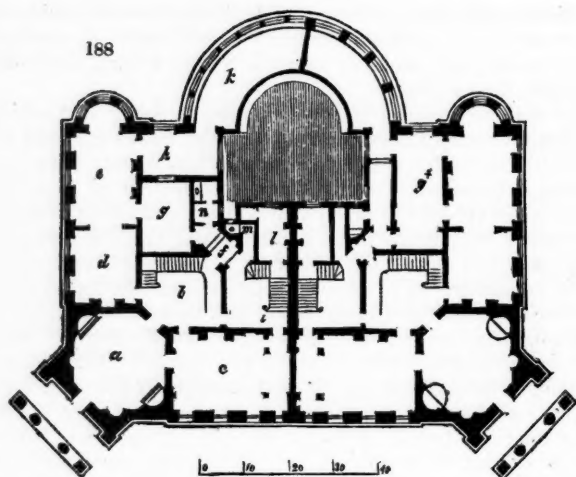
USUAL as the practice has become of erecting a range of houses, forming one general architectural design, or façade, it is by no means common to find two, or perhaps three, houses grouped together in such manner as to retain the villa character, which is entirely lost sight of in buildings of the first-mentioned class. The lengthened ranges of houses, distinguished by the popular, yet not remarkably appropriate, title of terraces, whatever they may be in other respects, are evidently street architecture; of the town, townish. At the very first glance do they discover themselves to be such, having nothing whatever of the physiognomy of a single large mansion; since the number of stories and windows, and their minuteness in comparison with the entire mass, would effectually contradict the idea of a spacious and magnificent edifice: besides which, there is nothing in the arrangement or outline to favour it, even when the whole is beheld at such distance that the individual features are hardly recognisable. The whole, then, seldom presents more than one monotonous surface, without the variety arising either from breaking it by means of projecting and receding masses, or by some portions being made conspicuously loftier than the rest. Not even the roofs nor the chimneys serve to keep up a momentary deception; instead of being grouped together at considerable intervals, and showing themselves as they would do if rising up over parts in the rear of the building, these latter exhibit themselves just as they do in our streets, being placed in the party walls between the separate houses, and visibly demarcating the extent of frontage belonging to each. If, on the one hand, ranges of houses of this description are, in fact, no more than the side of a street; on the other, they are, as far as architectural effect is concerned, seen under disadvantages they would not be liable to did they actually form one. In that case, all the fronts being in one unbroken line would not offend the eye as a defect, because a natural and unavoidable circumstance; and, in the next place, the proportion of height would be measured by that of width of the street, not as now, by the extent of the entire mass of building, which is generally so great as to overpower what would else pass for loftiness. Within certain limits, and with features in some degree proportioned to the size of the whole, an air of stateliness might be produced, and consistently kept up; but, as for the most part practised, such

long-drawn stretched-out ranges of building show themselves at once to be only a number of ordinary-sized houses put together; and, if so intended, no more resemble a huge edifice, than a file of soldiers does a giant.

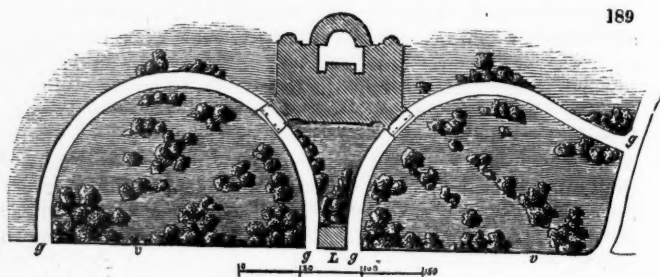
Although not so indispensably belonging to the present subject but that they might have been omitted, the above remarks are sufficiently connected with it to be admissible, by way of preface, to what is intended to exemplify a combination of a similar nature, more effective in architectural character, notwithstanding it is upon a very much more limited scale; the accompanying design being for two villas, so disposed as to secure to each nearly all the advantages of a detached and independent residence, at the same time that, from being thus united, they derive importance as an object, which neither of them would possess singly. With this view, instead of making merely one general elevation, and confining ornamental design to that alone, each side constitutes a front, and the two houses may be said to stand back to back rather than side by side, the two principal sitting-rooms in each being in opposite fronts of the building; and, in the next place, the entrances are turned diagonally, and placed at the corners of the road front; by which means, that belonging to one villa is hardly in any degree exposed to the observation of those who occupy the other. Besides that such position of a portico would be strikingly novel in itself, if not exactly unprecedented, it appears to have one or two circumstances in its favour. In the first place, instead of looking as if merely stuck on to a front, it thus becomes a distinct elevation. Secondly, its obliquity with regard to those adjoining it would occasion great variety, even when the portico itself was viewed directly in front; since the latter would appear to come boldly forward, and the other sides to recede obliquely from it. In the present case, such effect would be very decided, because here the adjoining elevations are not continued quite up to the roof, but a space left between them and the upper part of the building behind, as is shown in the plan of the chamber floor *fig.* 190.), and in the elevations*, where mass of shadow is obtained in consequence. Thirdly, owing to the portico being so turned, carriages can drive under it, without passing close by the windows of the sitting-rooms.

This last-mentioned circumstance is clearly pointed out by the plan *fig.* 189., which shows the approaches from the road, and the carriage drive to each house, forming a continued sweep which passes under the portico. Directly facing the road front (here

* The sections and elevations intended to illustrate this design are not given, on account of the expense that would have attended so many engravings, and the space they would have occupied, unless they had been so much reduced as to render them both very difficult of execution, and unsatisfactory in themselves.



supposed to be towards the north, the conservatory being on the opposite side) would be a lodge (L), either common to both residences, or a double one, which, with the gate on each side of it, might be formed into one architectural composition, and be made a pleasing object from the houses. At v is a vista or avenue left



open in a direct line to each portico, so as fully to exhibit that part of the building, while the houses would be more or less screened from the road, not only by their position in regard to it, but by the shrubberies and trees flanking the avenue. Either the carriage drive must have a gradual ascent to the porticoes, or the ground must be made to slope down for a few yards to three of the fronts, so as to admit of the basement windows being above it; unless, indeed, sunk areas should be preferred, or thought

sufficient for lighting the offices below the ground floor. Which-ever of the two former modes should be adopted, it would be necessary there should be a balustrade, or other parapet, joining to the portico, as the road there would be some feet higher than the adjoining ground. Within the grounds, and close by the lodge, would be a private path, leading to the basement or servants' entrance to each house, which would be by a porch; that is, two porches, placed back to back, which, therefore, as the entrances are at the sides, merely show themselves as a projection in the elevation of the road front. From this, a wall of about the same height would be carried in a direct line to the lodge, in order to separate the grounds on that side as much as possible; yet, being comparatively in a hollow, and otherwise concealed by shrubberies, such division, on the level of the basement, would interfere very little with the architectural effect of the front. One objection, very likely to be here started, is, that two porticoes distinctly indicate the building to consist of two houses. Most indisputably they do so; still, it is conceived, they serve rather to aid than at all to detract from the character of the *ensemble* as an architectural object, while they do not in any respect contradict the intention of the design.

Each of the other elevations adjoining one of the porticoes is similar in style to the preceding, differing from it merely in not being so extended, having only five windows on a floor.

In regard both to arrangement and dimensions of rooms, one house is a fac-simile of the other; the sole difference being that the plan is transposed, so that the rooms which in one are on the right hand of the entrance, are, in the other, on the left: it will, therefore, be better to speak only as of one, in describing the plan.

The portico, being intended for carriages, is necessarily carried up the entire height, as otherwise sufficient width for that purpose could not be obtained, without making the side intercolumns offensively wide, with the choice between two other defects: either to have those in front equally out of proportion; or, if not, to submit to a degree of disparity equally offensive in itself, and rendering the excess of width in the side intercolumns more intolerable by means of contrast. In the lower part of the portico there would be no windows, nor above would there be more than one; namely, that over the door, which is shown in the section * through the vestibule and staircase. The vestibule itself (*a* in *fig. 188.*) is an octagon, 20 ft. in diameter, having an open doorway facing that from the portico, through which is seen the staircase; and beyond that, through another doorway, a niche containing a statue, which serves as an ornamental termination thus obtained in a direct line from the entrance. Besides what light would be obtained from the staircase; this vestibule would be lighted by the glazed

domical roofs to the two large semicircular recesses, each of which forms a side of the octagon, and also serves (as is shown by the section of the vestibule through them) to admit light into that part of the basement beneath this entrance hall. Within each of these recesses would be three small niches with casts, which, in that situation, with the light falling immediately upon them, would have a pleasing and brilliant effect. In addition to these, there might be lesser niches beneath them, somewhat below the level of the floor, so as to be seen by a person when standing at the railing. This latter should be brought forward about a foot from the antæ, both in order to prevent persons from looking over to the bottom of the space beneath, and to afford room for flower-pots and plants. In fact, it would, perhaps, be better were these railings to make the segment of a circle on the floor, described in one half of the plan, thereby preventing persons from approaching to the aperture so near as they otherwise would be able to do. By the same section, it will be seen that the frieze above the openings of these recesses forms a smaller opening, which would be filled up with a panel either of stained glass or transparent painting; for which purpose a cameo style, with the figures relieved by a somewhat darker ground, would be very suitable, because the light admitted through such a surface would be subordinate to that thrown down into the recess itself.

Passing onward from this vestibule to the staircase (*b*), we should there enter either the dining-room (*c*), or the morning-room (*d*), and beyond that the drawingroom (*e*); which two last-mentioned apartments communicate together by folding doors, and give an extent of 44 ft. from the fireplace at the end of the one to the extremity of the other, including the semicircular bay. Yet, the further room may be gained without converting the first one into a thoroughfare on every occasion, by means of the small corridor *f*, and the lobby, or anteroom, *g*; both which are capable of being rendered attractive and striking parts of the interior in themselves, and, at the same time, to enhance the general effect and character of the whole interior. As respects the corridor, in addition to the niche and statue seen from the vestibule, and which would seem to announce an approach to something in this direction, the walls of this little *piece* might be painted in imitation of granite or porphyry, and the door opening to the back staircase (*i*) might be glazed with ground glass, exhibiting a rich-coloured pattern on a white surface. So, also, might the one belonging to the anteroom; or, in order to admit more light into that darker angle, that door might be allowed to have tinted transparent glass of an amber colour mixed with other warm hues, the room it opens into not being intended as a sitting-room, or to have the character of one. Proceeding to the draw-

ingroom in this direction, the visiter would here catch a view into the conservatory, and through that into the garden. While the breakfast-room, or smaller drawingroom, would thus be relieved from the inconvenience of being at all times a thoroughfare to the other, the approach to the latter, just described, would in some respects be preferable even as that for strangers, as being more varied and lengthened, and, consequently, favouring the idea of extent, combined with a certain picturesque intricacy; nor, perhaps, were a stranger who had previously been in the breakfast-room only, to be conducted into the drawingroom by this route, would he be aware that the two were *en suite*, but imagine that the folding doors communicated with some other apartment.

As the lobby, or anteroom, would have only a borrowed light, from a French window or glazed door opening into the conservatory, its comparative obscurity would serve to render the first view of the drawingroom all the more effective and piquant; while the contrast as to size would give the other an air of spaciousness. Yet, although this little anteroom would not have much light, it would not need, on that account, to be of a sombre dismal character: on the contrary, it might be rendered quite the reverse, quite a pictorial *bit* in regard to expression and architectural effect, inasmuch as its partial obscurity would come greatly in aid of them, by the relief arising from depth and mass of shadow. In a sitting-room, the want of light is a defect, because attended with inconvenience; but in a case like the present, instead of being attended with any disadvantage, it is rather desirable, and ought rather to be made the most of, than attempted to be got rid of, an opportunity of the kind being one of not very usual occurrence. And it should be borne in mind, that, in this instance, the subdued light within the room itself has the effect of rendering the distant external view more sparkling and brilliant, so that the general impression would be one of cheerfulness and gaiety, rather than of gloominess; for whether a room be dull or not, depends not entirely upon the degree of light it receives, but also upon what is seen from it.

As there would be no occasion for a fireplace, nor for other furniture than a few chairs, and one or two small ornamental cabinets or stands, to support busts and similar articles, this room would appear larger than it else would do, since it would not be at all crowded up. It might also be made to serve the purpose of a library; not, indeed, of one for reading and studying in, but of a repository for books, which might be kept either in dwarf bookcases continued along the walls, about 4½ ft. in height, or placed on shelves against the upper part of the walls. Of an evening, it could be lighted up, as well as the two adjoining rooms, and thereby give a third, where refreshments might be served to company. Should such a mode be preferred, nothing

would be easier than to vary this part of the plan, by taking into the anteroom that extremity or lobby of the conservatory into which the drawingroom opens, as is shown at *g** in the other house. Though this would considerably extend it, and give it the form of a gallery, I should not myself recommend its being done; because in that case the room would have an air of being intended for more than a mere thoroughfare, as it must necessarily be, unless the plan were altered still farther, so as to continue the the corridor quite to the drawingroom; but then, again, the corridor itself would be too dark at that end, while the room would not be at all larger than it now is, nor could it very well be kept as a study or small private room, from which visitors could be excluded, as it must necessarily serve as the communication between the drawingroom and conservatory. All things, therefore, considered, the first-mentioned arrangement deserves to have the preference given it, if only on account of its producing something rather unusual; not but that much might be made of such a room as *g**, especially were a recess got out of the adjoining corridor, so as to form a bay towards the court, containing a painted window. By this means both additional light and space might be obtained; which being done, it would then become desirable to have a chimney-piece facing the bay, at the back of that in the drawingroom. The next thing to be considered would be, how to obtain symmetry in the arrangement of the doors; and, in order to accomplish this, it would be requisite to make that from the corridor as little conspicuous as possible, by keeping it quite plain, and painting it of the same colour as the wall; and by having the next, or sham, door on the same side, filled with panels of mirror, to correspond with the glazed one leading into the conservatory: there would then be a bay between two of these doors on one side, and a chimney-piece between the two doors opening to the drawingroom; whereby there would be a view from that apartment, through the door, to the room reflected in the mirror; and through the other, to a stained window facing the conservatory door.

All this (and it has occurred to me but now, while reexamining the plan, in the course of describing it) would be an improvement upon the idea, and create considerably greater display; adding, in fact, another apartment to the house, although one that would hardly be available as a sitting-room. The chief objection likely to arise against it is on the score of economy. There is, at least, a choice of arrangements offered, so that the reader will assign the preference according to his own judgment or taste.

Although I have dwelt so much at length on this particular *episode* in the plan, one that many would be apt to consider very secondary, if not absolutely unimportant, I shall not be so

tedious in the remainder of the description ; but briefly remark, with respect to the drawingroom, that the opening into the bay is made narrower than the bay itself, both in order to make it correspond with the opposite folding doors, and to give greater effect ; besides which, instead of being at all objectionable, as intercepting light into the room, such contraction would prove rather desirable on that very account, there being three other windows. Indeed, the chief value of the bay is not so much for the sake of additional light as of increased space and variety of prospect, to say nothing of the improved appearance the external elevation derives from these lesser semicircular projections, in combination with the larger central one. Before the glazed door into the conservatory, there should be one similar to the others in the room ; for, if at no other time, it would require to be shut of an evening. Although, in continuation of the conservatory, into which it opens between antæ, the space $\frac{1}{2}$ might be kept as a lobby to it, with merely an ornamental stand in the centre for plants and flowers, intermingled with vases of gold and silver fish, and birdcages : in this case, a few busts and bas-reliefs might enliven the walls, and would thus serve to mark the whole as being of a transition character between the dwelling-rooms and the conservatory. As may be inferred from what has already been said in speaking of g^* , it is intended that the window towards the court should be filled with stained glass, for the purpose both of screening the court itself, and of enriching the view from the drawingroom. The pavement should be either in compartments, or relieved by small black squares, set diagonally to the larger ones. In the way of furniture, nothing would be required except four chairs, or a couple of benches, which might be covered with leopard's skin, and mats of the same be laid at the doors. Thus fitted up, this kind of vestibule to the conservatory would prove a very agreeable spot to retire to with a book, it being calculated rather to invite to study than to disturb it. Should any one be of opinion that a small fountain in the centre, with lesser stands, similar to the one described, arranged round it, would be an improvement, I will not contradict him ; neither should I do so, were he to suggest that paintings *à la Pompeii* on the walls, and some polychromic embellishment on the ceiling and architectural mouldings, would be appropriately applied here. In fact, there would be ample opportunities for decoration, not only in this, but in other parts of the house : yet these are matters which it is better, perhaps, merely to hint at, as to be left for after consideration, and to be applied by degrees, than to startle by what may be censured as prodigality. Here it will suffice to show that they have not been overlooked, but that provision has been made for display and embellishment, even to far greater extent than is usual in a residence of this size ;

the house itself being by no means on an extravagant scale, either in regard to the number or size of the rooms; on the contrary, rather moderate in both respects.

The conservatory (*k*) will, perhaps, be considered somewhat extravagant, at least, in regard to height.* That strict economy has not here been complied with must be confessed; the object being to render it architecturally important. Were it much lower, it would not only be so trivial, that it would, perhaps, be better to make no pretensions to architectural design in this front, but it would expose to view the upper part of the building beyond it; while, to reduce the height only 3 or 4 feet, would be merely spoiling the design for the sake of a paltry saving in the sum total for the entire building. A deviation from the design, in regard to this feature, would necessarily call for other curtailments and retrenchments in the rest of the elevation.

A semicircular plan has been adopted for this part of the design, for one or two very sufficient reasons. In the first place, it is one very favourable for a conservatory; because the conservatory would catch the sun during a considerable part of the day; secondly, instead of at all encroaching upon, it gives greater space to, the court behind it; thirdly, it not only accords with the two bows at the ends of the houses, but serves as a screen between, preventing the windows of the one residence from being overlooked by those of the other. One objection likely to be made, and, therefore, to be anticipated, is, that the portions of the conservatory allotted to the respective residences are not exactly equal. This has arisen from the desire to keep a centre intercolumn; yet there would be no objection to having a pilaster there, and dividing off the building within exactly in the middle. Perhaps this would even be preferable to the mode shown in the plan, as there must be some sort of separation between the garden attached to one house, and that belonging to the other. But, then, such separation, it will be observed, even supposing it to be a mere low boundary wall, must, to a certain extent, interfere with architectural effect, by preventing the whole of this front being viewed from a central station. Undoubtedly, such would be the case; still, although this would operate as a drawback, the general effect, arising from uniformity of design, would manifest itself; besides which, as far as each house is concerned, its

* The elevation being omitted, it becomes necessary to state that the windows are separated by twelve antæ or square pillars, the architrave of whose entablature is in continuation of the string course dividing the ground floor and upper floor. The height of the pillars, and, consequently, of the windows, would be 13 ft. As the roof would not be glazed, that would be made to slope towards the court behind, and the entablature be crowned by a blocking course. It is necessary, also, to explain that the windows of the offices in the basement would be above ground, the latter being supposed several feet lower than the carriage drive, which would have a gentle ascent up to the portico.

own portion of the conservatory would not only be ornamental from the grounds, but be beheld from the bay of the drawing-room.

So much explanation will, perhaps, be thought exceedingly prolix and tedious, especially after promising to be less minute in my remarks; however, if nothing more be alleged against my design than that it seems to require a great deal of interpretation, that is a kind of censure which I can readily submit to; neither is there much danger of my foible, in this respect, finding many imitators, it being by far a more common fault to omit even necessary, than to indulge in superfluous, explanation, and to leave architectural designs to speak for themselves, although it is not every one who clearly understands their language; nor, of those who do, is it every one who will be at the pains of studying all the points of the individual one submitted to his attention. But a truce to these observations, which may be deemed even worse than superfluous, and let me now endeavour to make amends for my previous lengthiness, by succinctness of description. The dining-room (*c*) need not detain us long. The sideboard recess is divided off by square pillars, as being more simple and unpretending than columns, and likewise serving to screen the servants' entrance more effectually than the latter would do, were they only of the same diameter. The door facing this recess is made to resemble a spacious folding one, and placed between antæ, corresponding with the pillars; while that within it opens to the back staircase (*i*), where a descent of a few steps leads down to the butler's pantry (*l*), and the next flight of stairs, in continuation, conducts down to the kitchen, and offices in the basement. Adjoining this staircase is a water-closet (*m*); and a similar "*Temple of the Naiads*," to make use of a very delicate poetical expression, may be reached from the small corridor *f*, and has, what is very desirable for all such temples, its own *pronaos*, or lobby.

At length, we may come to the upper floor, which, being appropriated entirely to sleeping-rooms, may be traversed very expeditiously. There are five principal bed-chambers (*fig.* 190. *ooo*), and two secondary ones (*p p*). The room *q* is left unappropriated, and might be used as a wardrobe for linen, or any other purposes that circumstances should dictate. Neither is any specific destination given to the bow-room (*r*); but it might be converted into a dressing-room, and a door opened to the adjoining bed-chamber. Other dressing-rooms are not provided for in the plan; but, in case fewer sleeping-apartments should be required, one or more of the bed-chambers could be used as such. For servants, there would, in addition to *p p*, be two other rooms above them; besides which, there might be a sleeping-room for men-servants in the basement. The chamber over

ART. IV. *Candidus's Note-Book.*

Fasciculus XIV.

"Sicut meus est mos,
Nescio quid meditans nugarum; et totus in illis."

I. "No poet," says Allan Cunningham in his *Life of Burlington*, "will claim as much merit from translating Homer or Dante, though he should excel Cowper or Cary, as he would deem his due, had he written a *Faerie Queene* or a *Task*; but your architectural copyist takes a much loftier view of himself; he imagines he has achieved something truly grand when he has persuaded a prince or a peer to have a house, every pillar and architrave of which can be justified from antique example. This servile spirit disgraces the architecture of our country." It may be so; nay, it even is so; and we find that, so far from being at all ashamed of it, architects plume themselves upon their servility, their automaton-like imitation of the same stale forms. Ought they, then, to abandon a safe and certain route, to renounce a style perfectly developed, and already firmly established, and take up with the forlorn hope of discovering something better? There is no necessity for doing that either; since it would afford sufficient novelty for a long time to come, were they but boldly to break through that system of slavish routine and *schlendrian* by which the style itself has been encumbered and debased, till every one has the orders by rote, and no more than by rote. Of the style itself we have attained just the *singeric*, thanks to the drilling and platooning of martinets, whether critics, connoisseurs, or professionalists: all of them admirably orthodox, and not a few of them most learnedly stupid. Of such there is no hope; therefore, they must be left to go on copying, copying, copying, and to wonder at their own prodigious genius afterwards, until they shall be fairly driven from the field by the achievements of real talent and energy. In the mean while I would remark (and it appears there is, unfortunately, occasion for doing so,) that the architect who is *bien nourri* with the style of antiquity, or any other, ought to be able to infuse its spirit into his works, however widely he may deviate from every one of its examples. If his taste be thoroughly imbued from that source, there is not the least danger of his going astray, and losing himself in a trackless desert. He possesses chart and compass by which to steer his course aright. "Ay; but," cry the timid and the indolent, "why not keep to the good old turnpike road: that will answer our purpose well enough!" Truly, so it does; you jog on comfortably, perchance doze and dream also. Yet it was not by travelling on a turnpike road that Columbus discovered a new world, or Vasco de Gama reached the Indies. If so must be, stick to your

pattern card of the orders ; only be a little more modest, instead of assuming as much consequence, as if you were each individually the inventors of them all. "Le charlatanisme," says De Vigny, "est insolent et corrupteur ; et il a donné de tels exemples dans notre siècle, et a mené si grand bruit de tambour et de la baguette sur la place publique qu'il s'est glissé dans toute profession. Le nombre est incalculable des grenouilles qui crèvent."

II. As productions of architecture, many of the lately erected churches are most contemptible. To liken them either to a barn or a meeting-house, would be absolute flattery, because these have at least no pretension, nor any trumpery about them, while some of the others exhibit beggarly meanness in company with the most vulgar tawdriness. In proof of this (and, without some kind of proof, the remark would amount to nothing), I may refer to the brick bandbox that has lately been stuck up in West Harding Street, Gough Square, and St. James's, Holloway. Of each of them the interior is merely a large white-washed room, fitted up with boxes and benches, in which the *ne plus ultra* of ingenious economy appears to have been studied. This economy might be excusable, if not laudable, were not the whole rendered offensively ridiculous, in the one case, by three Harlequin-jacket windows of flaring coloured glass, over the altar ; and in the other by two staring hideous columns, whose shafts are exceedingly badly painted in imitation of green marble, and surmounted by coarse Corinthian capitals, with a strip of moulding between them and the ceiling. By way of keeping up some sort of unity with these flashy green columns, the window between them, which is that over the altar, is shaded by a smart green Venetian blind ! Altogether, the effect is shockingly indecorous ; the taste here displayed being that of a vulgar flaunting gin palace. If the church commissioners are blind to such abominable incongruities, to such mockery of all decorum and solemnity, it is time some remedy for their insufficiency should be supplied ; for, as these matters are managed at present, all the scandalous humbug of competition might as well be spared : the concocting of a design for a church be as well left to the parish bricklayer and churchwardens, and the tasty part be consigned to — my grandmother.

III. If the gin shop style seems to be invading our churches, that of Vauxhall and the tea-garden appears to be besieging our cemeteries. In that of Highgate, we behold the tea-garden taste exhibited *ad nauseam*. The entrance is both within and without a very choice morceau of tea-garden Gothic ; prodigiously smart, exceedingly nice ; neither grand nor gloomy, neither solemn nor sulky ; neither dowdy nor dismal ; but, on the contrary, as smirking, as smart, and as smiling, as a dapper widow in her

weeds of genteel disconsolation. As type of such disconsolate widowhood, the design is appropriate enough, and highly creditable to the ingenuity of Mr. S. Geary. It is to be feared, however, that few persons will detect this covert propriety; and they will therefore be apt to fancy that this structure is much too toyish and *baby-house-ish*; not to say more flarishly meretricious than is exactly becoming. The chapel is a very snug little boudoir-looking room, remarkable for nothing so much as for the florid gaiety of its pretty little rainbow-tinted windows. Of the mockery of woe it presents nothing, and, so far, is innocent enough: it is melancholy masked like mirth; it is grief *couleur de rose*. As to the style of the building altogether, it may be called a *grimacier* Gothic; a hotch-potch medley of samples and scraps, jumbled together without any discrimination, and without evincing either knowledge or feeling for architectural combination. It is a vulgar, pert, tawdry compound of frippery and flutter; as ill imagined as anything very well can be for an accompaniment to a cemetery. However, as an advertisement or good-sized placard of the *spec.*, it may, perhaps, answer the purpose infinitely better than an infinitely better thing would do; and that, it may be presumed, is, after all, the chief consideration in this age of joint-stock undertakings and undertakers.

IV. Perhaps the following hints might be studied with advantage by those who, lured by newspaper advertisements, holding forth the chance of a magnificent premium of twenty guineas, and allowing nearly half that number of days for making drawings, suffer themselves to be entrapped into competitions, decided by the "collective wisdom," whose knowledge of architecture just enables them to distinguish a door from a window. First and foremost, avoid anything approaching to originality as you would the plague; for, to seek it, is only plaguing yourself to no purpose. Even should it present itself uncalled for, dismiss it as impertinence, as absolute ruination. Recollect that the more commonplace your ideas are, the better are they adapted to the taste of commonplace people. Wherefore should you be so foolish as to cast pearls before swine? No; it is commonplace which is certain to carry the day. Besides, it is hardly necessary to remark, that, while it saves both yourself and the "collective wisdom" above alluded to a great deal of trouble, no one can say that it is odd or strange-looking. A portico, if the style is to be classical, is a *sine quâ non*; therefore, turn at once to Stuart, and you will meet with one ready made. Recollect, however, that, although it should be classical, on no account ought it to be paganish; therefore, to escape the suspicion of being a heathen, take care to have some neat sash-windows in it, and a door tastily painted. By tastily, I mean, one either painted

of a bright cabbage-green, or else of a cane-colour. If you find that the funds will not afford both classical columns and dressings to the windows, *tant mieux*: you have only to omit the latter, and your design becomes all the more simple and chaste. I will not insult your understanding by telling you that simplicity is every thing, and that simplicity itself consists in nothing; that is, in putting nothing where æsthetic feeling requires something: in short, simplicity is what every simpleton comprehends. But why do you stumble at the word *æsthetic*? it is a very honest and very serviceable one; so, if you do not understand, look into Britton's *Dictionary* for it, where you will be sure to find it, provided he has not omitted it, as not sufficiently *Christian* for him to countenance it. Should you find, moreover, that the expense of your capitals will swallow up your cornice, and compel you to substitute a mere shelf instead of it, *tant mieux* again; you only show your affection for simplicity, and, instead of encumbering the top of your building by mouldings and carvings, render it light and airy. Stick to your capitals, for, at all events, they are capital things, and may help yourself into a capital job. No matter what critics may say; and remember that it is not critics who pay you: on the contrary, they write only in the hope of being paid themselves. You are orthodox and classical: your columns prove it in the teeth of all the critics in the world. Bear in mind, that you have to hit the taste of the "collective wisdom," who do not care to be bothered with new ideas. Be at once classical and cockney, and you accomplish every thing.

V. There is one novel circumstance of decoration in the interior of the new synagogue, Great St. Helens, just completed by Davies, that pleases me much; namely, that which is bestowed upon the windows. Even where they have external dressings, the windows of churches are allowed to remain mere naked apertures within the building; but, in this instance, they have been rendered ornamental features, and made to conduce very materially towards the general architectural finish of the interior, by the addition of console cornices and other dressings. I wish, however, that, having innovated thus far, the architect had gone a little farther, and just relieved some of the mouldings by gilding, as has been done in the entablature of the ark; though not, perhaps, quite to the same extent. In my opinion, too, it would have been no small improvement, had the framing, in which the squares of glass are set, been gilded also. It is curious enough, however, that, whatever degree of decoration be affected in any other parts of a church, the windows are utterly neglected, and suffered to remain eyesores and blemishes in the design. Neither St. Paul's, nor the chapel of Greenwich Hospital, derives any beauty from its windows. Of late years, the mode of glazing adopted has manifested some little improvement in regard to material and

workmanship, but none as to design; except it be that a bordering of stained glass is occasionally added. Nay, it would seem that, in some instances, beggarliness of appearance has been considered to be *comme il faut*; not a defect, but a propriety; as witness the miserable little panes, set in lead, in the windows of the front of St. Philip's Chapel, Regent Street, although the windows themselves are not much longer than one of the sheets of plate glass that we behold in many shops. In the Gothic style (I do not mean the Church Commissioners' Gothic), the windows were frequently the most magnificent features of an interior; nowadays, they are generally made to exhibit the most *recherché* paltriness. An idea here jumps into my head, which I allow to jump out of it into my paper. Why not fill up the whole of the apertures, internally, by semitransparent blinds, permanently fixed, by being strained on framing? These might be painted merely decoratively; that is, with a pattern designed analogously to the style of architecture, as far as any style is intended. The greater sobriety and uniformity, or variety and richness, of colouring would, of course, depend upon circumstances. Perhaps I shall better explain my meaning by referring at once to the painted arabesque windows in the ark of the synagogue, which I began by speaking of: for instance, nearly the same effect might have been continued throughout, without going to the expense of painted glass for all the windows, by blinds, fixed as has been suggested. By this means, too, the raw and cold light, which now prevails in our churches, would be mitigated, and acquire some warmth of tone. Or, should it be found that the light was too much obscured, and that the congregation were thereby prevented from criticising each other's dresses, and studying the newest fashions of the preceding week, additional light and ventilation might be obtained from above, either by lanterns or clerestory windows, as the case should require.

VI. Another thing greatly in favour of the synagogue above mentioned, and wherein it might serve as a model to Christian places of worship, is, that it is not *penned off à la Smithfield*, and blocked up with pews. Architecturally speaking, pews are utter abominations: how far they are in accordance with the spirit of Christian humility and equality, I leave to be guessed. Many people, very good-meaning and respectable, perhaps, consider a pew as a sort of Sunday opera box, where they may exhibit themselves in all their importance, to the great edification of vulgar sinners. On the subject of pews, I agree with *Pewgin*.

VII. In general, very little invention is displayed in composition, and still less in detail. There may be, in some instances, a good deal of attention and care bestowed upon it; but, then, it is all borrowed, and without any manifestation of originality.

However good it may be in itself, it is merely a transcript of a leaf out of the old copy-book that we have every one of us thoroughly by rote. Allow me here to relate an anecdote, which has, at least, the merit of being somewhat less musty than the generality of the things so termed. There was once a Turkish grandee, called either Boug Houm, or Houm Boug; one who, in other respects, might have passed for a sensible man, not only in Turkey, but in any part of Christendom, yet who was smitten with an incurable mania for passing as a poet also. Yet, though he had succeeded, to his utmost satisfaction, in composing one couplet, he found that, let him rack his brains as much as he would, he could never accomplish a second. This was rather disheartening; and any one else would have renounced verse-making for ever; concluding that, as *poeta non fit*, he himself was not fitted by nature for poetry. The worthy Houm Boug, however, was not so to be discouraged. He had determined, *coûte qu'il coûte*, to show himself to the world in print, and in poetry, and he was as good as his word. On its appearance, Houm Boug's book threw all the bibliomaniacs of Constantinople into raptures; it was extolled as the very *ne plus ultra* of typography and vellum. The public and the critics were not quite so satisfied as to its excellence, when they discovered, what its first-mentioned admirers either had not observed, or did not care about, namely, that it consisted entirely of Houm Boug's single lucky couplet, printed in types of all sizes, and of every imaginable variety, and each variety repeated in gold, azure, red, and different colours, besides being eked out with a profusion of flourishes and other parenthetical devices. Whether this discovery tended at all to diminish our friend Houm Boug's poetical reputation, I will not, out of tender regard to my own character for veracity, affirm; for I should be very loth to mislead the reader upon so delicate and exceedingly dubious a point, more particularly when others can decide it for themselves, just as well as I can pretend to do for them. Much less will I pay the reader the very ill compliment of supposing that he cannot find out the application of the story without my assistance. Neither will I say that architecture resembles Houm Boug; though I must own that there are one or two Houm Bongs in the profession.

VIII. Unlike Lord Chesterfield, whose good-breeding, *cum pace tanti*, was of a rather nervous and hypochondriacal kind, I entertain no fidgety horror of proverbs, and even vulgar sayings, provided they are introduced only like angels' visits, and are not vulgarly applied. I shall, therefore, without scruple, take one for my text, which tells us that, "When the devil can't swim, he lays the fault on the water." Herein architects, I am sorry to say, are but too apt to follow the devil's example. Afford them

but opportunities, give them but ample scope for their ideas, and, if you choose to believe them, they will astonish you by the sublime magnificence of their imagination. They who are unable to put together two ideas of their own in an ordinary building, nevertheless give you to understand that they should be able to produce something superlatively fine, were they but allowed to exert their powers on a gigantic scale. Happy, enviable mortals! you can't swim, but still your consciences ever whisper to you that the fault lies entirely with the water. Or, if the blame cannot exactly be laid on the subject, it is thrown upon the style that is demanded for it; else is there some other circumstance that hinders you from displaying your *maestria*. But, let me for once whisper to you, or, if whispering won't do, thunder forth to you, that talent is never at a loss for opportunities; for it either sees them, or makes them, where none exist to ordinary men. In like manner, it is able to infuse a charm into the driest, the dreariest, the dullest, and the dowdiest style. Treated with mastery and feeling, the worst style becomes preferable to the best, when the latter is divested of all its spirit, as is the case with a great deal of our modern Greek architecture, than which nothing can be more mawkish or insipid. The other day, I beheld, for the first time, that example of *soi-disant* Grecian, St. Luke's, Norwood. It is the consummation of all that is beggarly and miserable; and, for my part, I think that, if the architect had any spirit, he would have hanged himself as soon as it was completed.

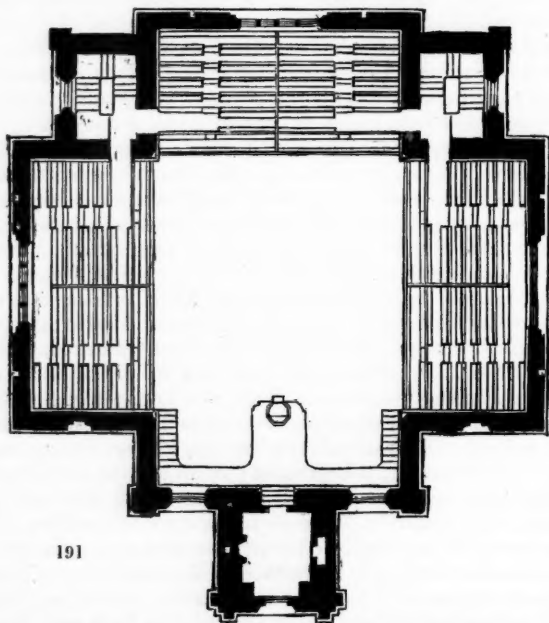
We have ample proof, then, that the most excellent style may be rendered absolutely intolerable. Should any one, on the other hand, ask *how* a poor and feeble one may be rendered expressive, attractive, and even graceful, my answer must be somewhat akin to the notable rule given to children for catching birds by putting salt on their tails; for, if a man cannot find out this *how* by himself, he may be assured that all the philosophers in this philosophical world cannot point it out to him, or find it out for him. Geniality of mind, and *con amore* application, must direct him to it. In all art, and I am still willing to include architecture among the number of the fine arts, although I begin to entertain very serious misgivings as to its being such, when I look around me, and consider with what kind of feeling, and in what kind of manner, it is pursued; in all art, the first step is to become thoroughly acquainted with its rules; the next is to dismiss them entirely, as superfluous conventionalities, of no more use to the accomplished artist than cork or bladders to the experienced swimmer. Nevertheless, I would not recommend every one to adopt this advice too literally, or even to follow it at all, unless he be first morally assured that he is well fitted to enter upon that second and higher grade. On the contrary, should his mental constitution happen to be a leaden one, let

him, by all means, stick to his cork and bladders as long as he lives; and let him trust that his own imbecility will find its full account in the rival ignorance of the public in matters of architecture. Of the extreme apathy of that same public, the *Architectural Magazine* itself furnishes a convincing proof, as this Number brings it to a conclusion.

Nothing, therefore, now remains for Candidus, but to make his bow and his exit; for, though he may probably appear in some other avatar, the curtain drops upon him in his present character. To some this may be matter of exultation, rather than regret; and, indeed, before so very matter-of-fact an audience as he suspects his to have been in general, to have obtained the approbation of a few is a sufficient distinction. To such, therefore, he bids farewell, in the words —

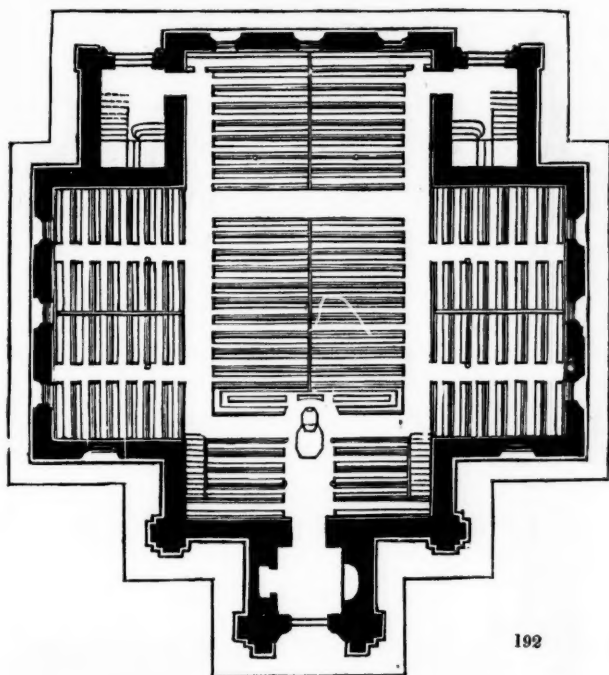
VALETE ET PLAUDITE.

ART. V. *A short Notice of the Kirk of Alyth, recently erected, in Perthshire.* By A SUBSCRIBER.



191

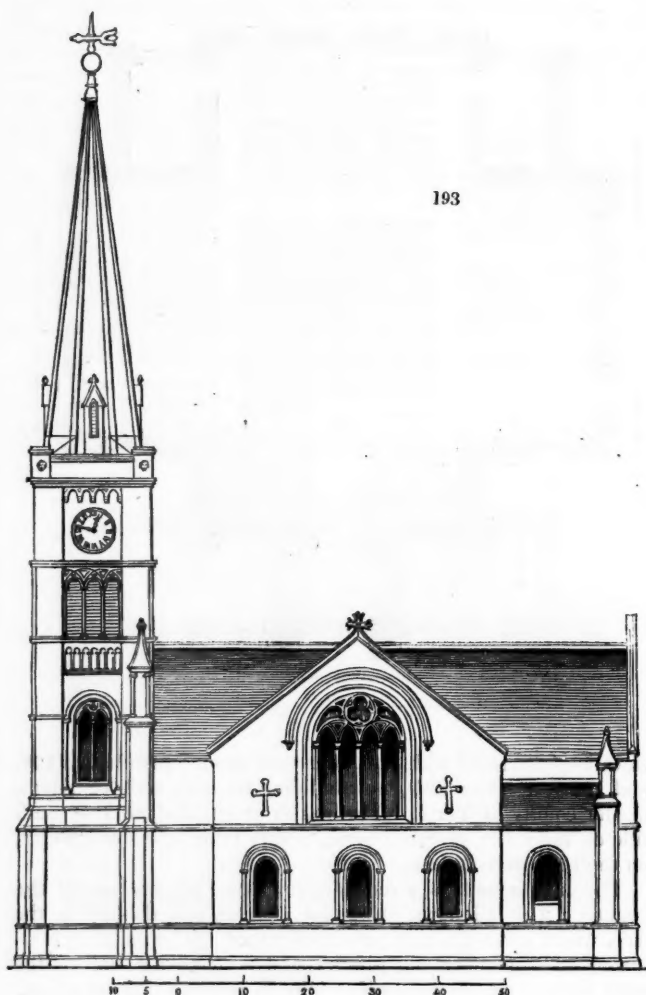
You have favoured your subscribers with the designs of several churches built in England; and I enclose a sketch of the south



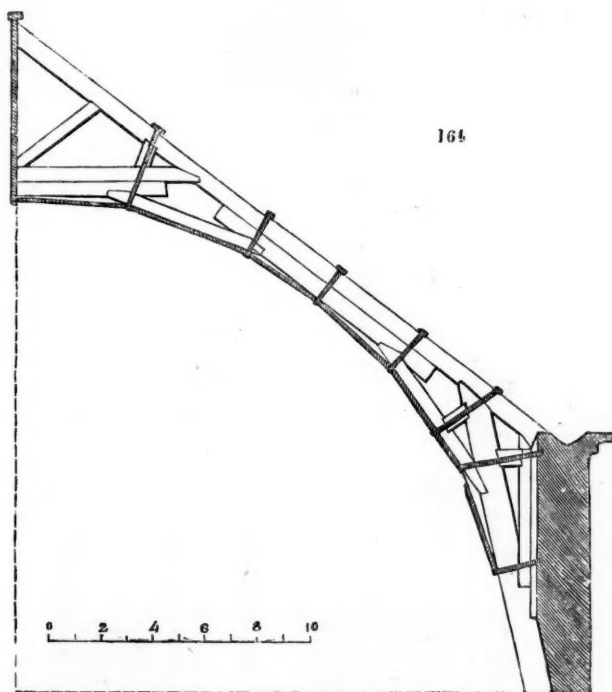
elevation (*fig. 193.*), with the gallery and ground plans (*figs. 191. and 192.*), of a new kirk, now building for the parish of Alyth, in the county of Perth. The parish is situated on the south side of the valley of Strathmore, twenty miles east from Perth, on the road to Aberdeen.

The kirk is built of a reddish grey stone, the produce of the country: it is all hewn in regular courses, and dabbed in the face, which gives it a very neat appearance. The building is situated on a gently rising ground, and is to have a wall of the same kind of masonry entirely round it, so as to make it appear to stand on a terrace.

The interior finishing corresponds with the exterior appearance; and the roof, inside, is to be semicircular, and groined, &c. The arch begins to rise 7 ft. below the top of the side walls, as you will see by a sketch (*fig. 194.*) of half of one of the main trusses for the roof; a considerable part of the height of the side walls is thus saved.



There are seven of these trusses; one above the pulpit, and one above the front of each of the three galleries; and the galleries have another, between the front truss and the gable walls. There are also two diagonal trusses across the body of the kirk. The trusses are well bolted and strapped with iron, as may be seen in the sketch (*fig. 194.*). There is no tie-beam; but the



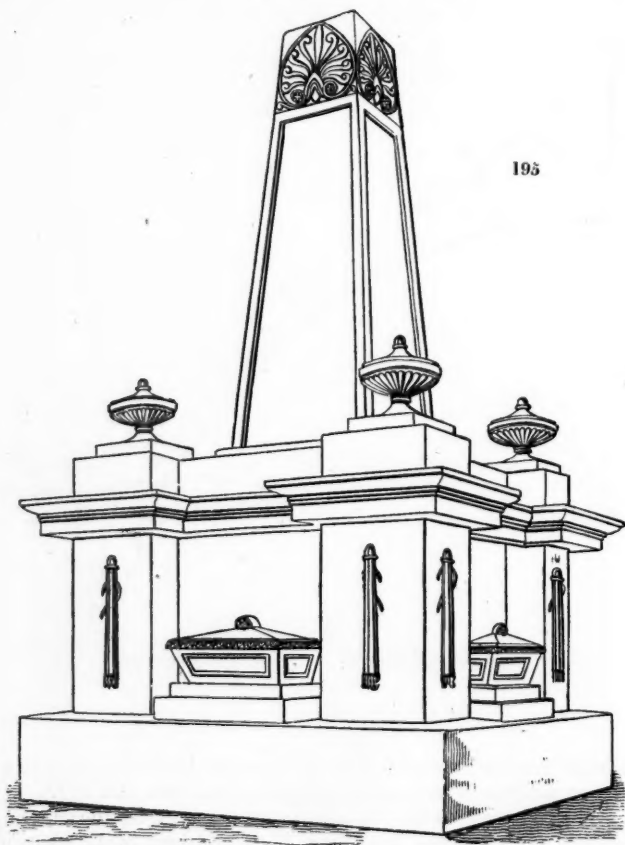
feet of the trusses are kept from spreading by being opposite to the outside walls, as seen in the plans (*figs.* 191. and 192.).

The kirk was planned by, and is executing under the superintendence of, Thomas Hamilton, Esq., architect in Edinburgh. It is to hold about 1300 persons, and is expected to cost about 7000*l.*, or two thirds of one year's rent of the parish.

Alyth, June 22. 1838.

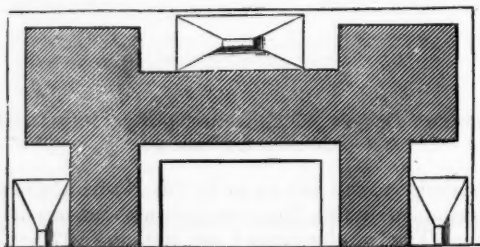
ART. VI. *Two Designs for Monuments.* By HERMAN HERMAN, Architect, Munich.

THESE designs were sent to us by M. Herman, about a year after we commenced this Magazine, but without any letterpress explanation. The two elevations (*figs.* 195. and 197.) exhibit the



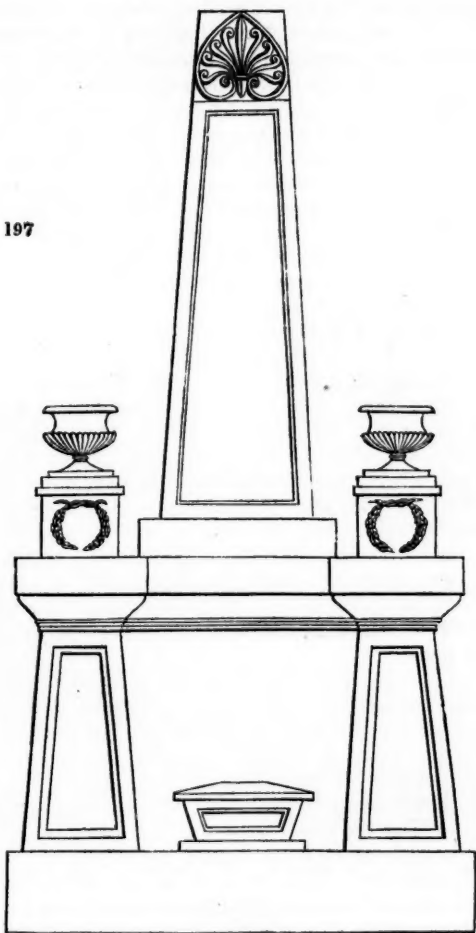
195

same general character, and appear adapted to the same ground plan (*fig. 196.*).



196

197



Munich, Feb. 1835.

ART. VII. *Hints on Construction: addressed to Architectural Students.*
By GEORGE GODWIN, Jun., F.S.A. and M.I.A.

NO. 7. BRICKS AND BRICKWORK. (*Continued from p. 519., and concluded.*)

THE unexpected termination of the *Architectural Magazine*
forces us hastily to conclude our projected memoranda, even at
VOL. V. — No. 58. P P

the commencement (for no further have they yet advanced), and makes this the last, although not the end, of the papers. To state that we regret greatly the discontinuance of the Magazine, from motives very far apart, of course, from this last unimportant circumstance, does not sufficiently express our feelings on the matter; but in this place it might be deemed impertinent if much more were said. Architecture, our elevating but, up to this time, little regarded profession, can ill afford (promising as are her prospects) to lose *any* friend; still less such a one as we think this Magazine has been, and might still have been, to her; and therefore we repeat, we view with sorrow the announced intention, and think we may be excused for saying so. With this brief expression of feeling we resume the subject.

In the fifth paper it is recommended that the bricklayer's specification should contain directions to grout the work, at certain intervals, with hot lime and water. It should have been, with hot lime, *sand*, and water; in other words, with fresh mortar diluted; but the word sand was omitted by mistake. Lime is of itself, as we all know, a frangible and friable material, its office being merely to cement together other and more solid substances. To fill the interstices in a brick wall with lime, would, therefore, add but little to its strength; whereas if they are filled with sand, solidified by lime, the whole will be rendered more dense and endurable, sand being in reality flint. This circumstance, it will be seen, is important, with regard to the composition of mortar, and would have been duly considered under that head.

In the walls forming the basement story of a building, the use of *timber bond* is less advisable than in the upper stories, inasmuch as it is there more exposed to the operations of damp than elsewhere, and is therefore liable to decay. Generally speaking, it is not required in the walls of the basement; but when the foundation is bad, and bond seems to be especially needed, two courses of bricks throughout the whole extent of the building, carried up in Roman cement or asphalt instead of mortar, will be found an efficient substitute. This measure has the effect, too, of retarding the ascent of dampness in the walls, for it is found that damp is transmitted through the mortar more rapidly than through the bricks, whereas cement is impervious to water and effectually stops it. In some situations it is necessary to use cement wholly for the walls of the basement; indeed it might be employed with great advantage much more often than it is, but for the extra cost. The additional expense of brickwork in cement is about 5*l.* per rod of 272 ft. reduced, that is, 272 ft. superficial $1\frac{1}{2}$ brick thick. The cost of a rod of stock brickwork in mortar, at this time, in the neighbourhood of London, may be calculated at 12*l.*; namely:—

	£	s.	d.
4000 stock bricks, delivered at 36s. per 1000	-	7	4 0
Labour, mortar, and scaffolding	-	3	9 0
Profit, say 10 per cent on bricks, and 20 per cent on labour	-	1	8 0
	£12	1	0

and in cement at 17l. 9s.; namely:—

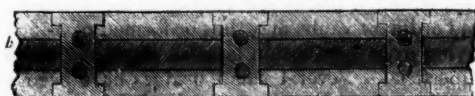
	£	s.	d.
4000 bricks, delivered, at 36s. per 1000	-	7	4 0
Labour, sand, and cement, with use of scaffolding	-	7	19 0
Profit, as before	-	2	6 0
	£17	9	0

Many attempts have been made, at different times, both to improve the shape and composition of bricks by the use of machinery, and to bring into general practice entirely new systems of brickwork. Not long ago the establishment of a company was agitated, for the purpose of introducing the use of "compressed bricks," which, it was said, were each to be as a piece of granite, impenetrable by water, indestructible by time. It does not appear, however, that the project found favour in the eyes of the world, and we are not in a position at this moment to offer any opinion on the advantages or otherwise of the proposed improvement.

One of the most comprehensive new systems with which we are acquainted, is that invented by Mr. Caleb Hitch, brick-maker, of Ware, in Hertfordshire; and as we have had much of it executed under our own direction, and are led to believe that ultimately it will be very extensively used in the metropolis, as indeed it is already in many parts of the country, we shall briefly mention some of its peculiarities. It is known as the "Patent Rebated Brickwork," and its leading principle will be readily understood on examining the annexed engraving, *fig. 198. b*, which represents part of one course of 9-inch work, and from which it will be seen that the headers and stretchers are rebated together, and form two external faces of brickwork enclosing a



198



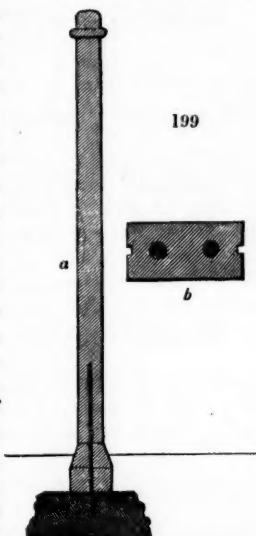
hollow space, or series of hollow spaces. Each of the headers has two dowel-holes through it, in the direction of its height, and is hollowed out on the under side as shown at *a* (which

is a longitudinal section of a 9-inch header): so that these spaces communicate with one another, by means of the dowel-holes, throughout the whole extent of the wall. Now, into these chambers, as each course is laid, a concrete, properly compounded of ballast and Dorking lime, is introduced; and the whole, when finished, is thus rendered a solid and well-combined mass. We all know the length of time, during which walls constructed on this principle in Greece, in Rome, and, more lately, in England, by the Normans, have endured, and there is much reason therefore that we should place dependence on it; apart, however, from this circumstance, we are able to state that on lately attempting to cut into walls erected with the rebated bricks ten years ago, they were found to be almost impenetrable by the workmen.

The appearance presented by walls built in this manner is uniform and bold (each brick being 5 in. high, and proportionally long): very little mortar is required for laying the bricks; so that, if affected by frost, the work may be repaired at small cost. Again, too, the importance of giving to the bricks the perfect shape of the mould entails the necessity of previously well kneading the clay, and, when moulded, the form of the brick allows full effect to the fire while burning; so that, in composition also, these are generally superior to common bricks: and yet, notwithstanding all these supposed advantages, brick-work can be executed in this manner 20 per cent cheaper than by the ordinary method. A variety of other bricks, besides those we have mentioned, are used in this system of construction; such as bat-headers, closers, reveal-headers, and angle-headers; and this slight complexity seems to be the chief objection to its general use, as common workmen are unable to execute it without some little previous instruction on the subject. In thick walls, for the interior of which the patentee uses what he calls a "clenched core-brick," to tie the whole together, and prevent the walls from splitting, almost any degree of strength may be attained; and here, inasmuch as a greater proportion of concrete is employed, a much larger saving than that mentioned above may be effected; probably as much, in some cases, as 40 per cent.

For arches, Mr. Hitch has made wedge-shaped bricks, of various radius; by means of which the large mortar joint, occurring when common bricks are employed for this purpose, is avoided; and ordinary vaults may thus be formed of 5-inch "arch bricks," having over them a thin layer of concrete, for about 5s. per yard superficial. Several small bridges have been successfully built with them. For garden walls, bricks are especially made with merely two dowel-holes in them; so that iron rods or oaken stakes may be passed through, and thus string the bricks together, the interstices being filled up with concrete. *Fig. 199.*

b shows the plan of one of these bricks ; and *a* is a section of garden walling, constructed with them, under our direction, in several places. A footing of concrete, about 12 in. in thickness, is first thrown in. Upon this is laid one course of 9-inch work, and one course of splayed bricks, made for the purpose, from which commences the 6-inch walling of doweled bricks, terminating with a bead brick and coping of the same material, set in cement. At certain intervals, angular piers are formed, to strengthen the wall ; and iron rods, as before mentioned, are introduced in various places. One of the latter is shown in the engraving, passing through the bottom courses into the concrete. The cost of a wall thus constructed, with 6-inch bricks, including the coping and piers, but exclusive of the concrete footing, is about 5s. per yard (being little more than the price of wooden fencing, which constantly requires repairs, and is, therefore, a continual source of expense) ; and a similar wall may be built with 4-inch bricks for 4s. per yard. In order to train trees against these walls, without breaking the face of them with nails, whereby harbour is afforded to insects, a short strip of zinc is worked in with the bricks, edgewise, every two courses in height, at certain intervals, having a small hole in the projecting end through these holes wires are passed, to which the branches of the trees may be tied. For horticultural purposes, the patentee has occasionally glazed the face of his bricks : this is the case with a wall in the garden at Hampton Court Palace, built by him several years ago ; but of the practical effects of this course we are not prepared to speak.



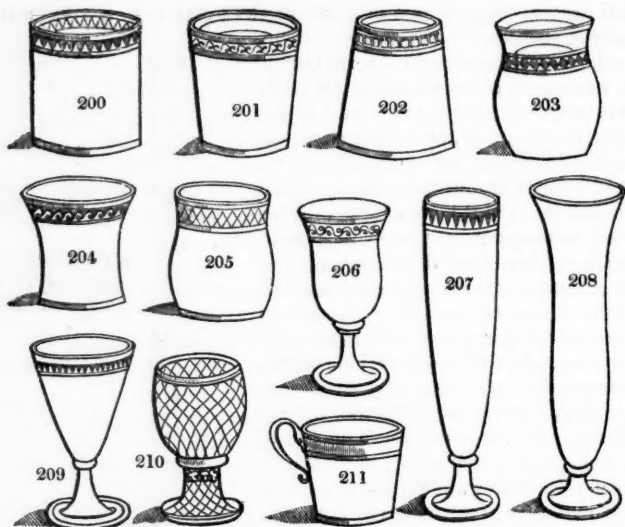
ART. VIII. *On the Philosophy of Architecture.* From the German of Weinbrenner. Translated for the "Architectura Magazine" by M. L.

(Continued from p. 408.)

CHAP. II.

ON THE FORM OF (GERMAN) VESSELS FOR CONTAINING LIQUIDS.

FIGS. 200, 201, 202. are the forms of three common water, beer, or wine glasses, the size of which is fixed, according to the quantity and quality, to hold about as much as a man can



swallow at a draught. These vessels may be made of leather, turned wood, metal, stone, glass, or burnt earth; because the shape is but slightly opposed to the nature of wood, and does not affect the other materials in any way whatever. In point of durability, the circular form (*Grundform*) of the material confines the pressure of the liquid within, in the manner of a hoop; and, at the same time, its curved exterior is opposed to the effect of any external injury, which properties a four-cornered vessel would not possess.

If we suppose these vessels not turned out of a single piece of wood, but the bottom set in, in the manner of a cask, the form would then be unpleasing, on account of its inconsiderable size; and we should, perhaps, prefer them made four-cornered, and larger, somewhat like *figs.* 246, 247. and 252.

With respect to the shape of the sides (*Höhenform*), that of *fig.* 201. is more convenient to hold and to drink out of than that of *fig.* 202.; because the latter, by its inverted conical shape, does not convey the liquid so readily to the mouth as the other, but tends rather to retain it within itself; which property, in small vessels for spirituous liquors, as well as in some larger ones for containing fluids, such as in beer mugs and water pails (*figs.* 248. and 246.), is of great advantage, as the fluid does not rush towards the face in drinking, and the spirit can not so easily escape as out of the other. Besides, *fig.* 202. has a solid base, and this form is not so easily upset as *figs.* 201. 212.

and 247.; a property which should be taken into consideration in many cases.

The cylindrical form for drinking-vessels (*fig.* 200.) occupies a place between the advantages and disadvantages presented by the conical forms (*figs.* 201. and 202.). It has, however, less pretensions to beauty; because both the other shapes indicate an agreement of form with the end in view, improved by art.

A nearer approach to beauty, with respect to the agreement of the use of a drinking-glass with its form, is presented in the drinking-vessels, *figs.* 203, 204, and 205.; as they possess, together with a richness of form (*Höhenform*), not only all the advantages of the three preceding vessels, viz. in receiving, containing, and giving up the liquid, but also resist exterior and interior destruction, by their curved sides (*gewölbartig*), which the straight side-lines of the former vessels are incapable of doing.

These forms may also be made of all the above-mentioned materials; but wood is not so suitable for them, as the curved sides run counter to the fibres of the wood, and thereby counteract the purity of the shape.

Figs. 206. to 210. represent small wine or liqueur glasses, which are the most beautiful of all drinking-vessels, on account of the variety and perfectness of their forms, arising partly from their particular destination.

According as their use requires :

1. The size of these vessels must be regulated according to the kind of drink they are to contain, and, at the same time, to be such as to expend no superfluity of material;
2. They must be convenient for laying hold of, and setting down; and
3. They must have a presenting (*darbietende*) or retentive (*behaltende*) form, according as the nature and use of the spirituous liquid in the vessel may require.

Thus, for example, *figs.* 206. 208, and 209. have the open or presenting form of what is commonly called a rummer (*Römers*) or hock-glass, and *fig.* 210. the retaining or conservative form. *Fig.* 207. is equally adapted for the presenting or retaining form.

If we choose to apply to these five different forms Hogarth's wavy line, or line of beauty, together with his other concomitants of the beautiful, the beauty of these vessels would be apparent; but, as we allow that beauty and perfection presuppose the agreement of a rich form with the end in view, we think we shall more certainly discover these properties as we proceed; as the end in view must be taken into consideration before the form, and not, in a contrary sense, form take precedence of the end in view.

The size of the vessel will, in this case, also be determined by

the kind of drink it is to contain, and will be limited nearly to the quantity of wine or spirituous liquor that is usually taken at a time.

But, as this size is not sufficient to allow of the vessel being taken properly hold of with the fingers, and would, besides, appear too small in comparison with the other furniture of the table, and escape our notice among the other glasses, a foot (Fuss) must be added, whereby the above-mentioned disproportion will be obviated.

The space for containing the liquid, the foot, and the handle (Griff), must, as a rich whole, be formed in proper proportion to each other, and to the end in view, if the forms are to be beautiful and perfect.

That the sides (Höhenform) of *fig. 210.* are not so perfect as *fig. 209.*, and *that* not so much so as *fig. 207.*, and *fig. 207.* not so pleasing to the eye as *figs. 206.* and *208.*, can be easily explained; because we can readily imagine the inwardly curved form of *fig. 210.* either higher or more truncated, and, therefore, it does not appear strictly complete.

Fig. 209. we could also imagine increased above; but we hesitate, because the base of the foot, together with the diameter of the upper part of the glass, must be taken into consideration; and the glass would be very easily overturned, if the conical form of the upper part exceeded the base to any considerable extent.

Fig. 207. ends at top, where the cylindrical form would begin, if the glass were to be higher. It is true that the extent of the form is thereby determined; but, as we could imagine the glass higher, either in a cylindrical or inwardly curved form, *figs. 206.* and *208.* are much more perfect, as the requisite height is there more definitely determined by the bulging out at top, and the diameter of the bulging is proportioned to the base. If we were to imagine the base (Grundform) of these five vessels four-cornered, instead of round, the forms would not appear so perfect; because the curved sides of the upper part would be heterogeneous to the base.

Fig. 211. is, like the preceding figures, a small drinking-vessel, for spirituous or warm drinks, without a base (Fussgestell); to which the handle is fixed at the side, on the upper edge.

On account of the limited size, and the almost unnecessary handle, which appears to be added to these small vessels more by chance than in consideration of an end in view (unless the vessel is particularly intended for warm drinks, when, by means of the handle, which does not become very hot, it can be better taken hold of), it is, as an imperfect form, far behind the preceding ones in beauty; neither is this form, nor the upper part of *fig. 209.*, so rich as *figs. 206.* and *208.*, or even as *figs. 207.* and *210.*, in which



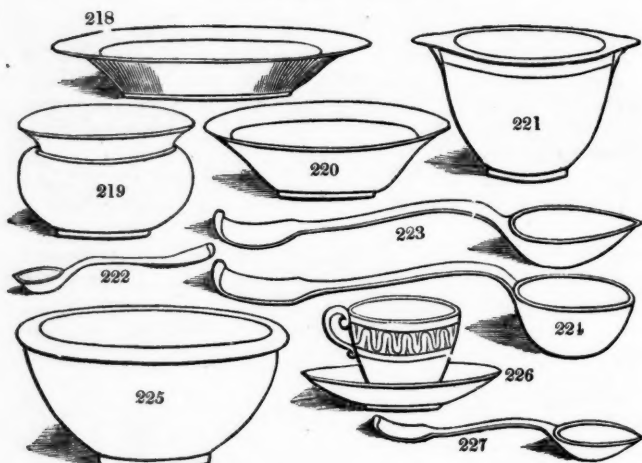
the two first forms express in a peculiar manner the retentive or presenting character.

With respect to the proportion of the space for containing the liquor, to the base or stalk of the glass, *figs.* 207. and 208. are not so perfect in this respect as *figs.* 206. 209. and 210., but the former vessels being intended for champagne, which foams up as it is poured out, gives an ingenious vindication of this form, and the eye easily becomes habituated to it, when we are aware of the reason of the disproportion. Thus the increased height of a beer-glass, when expressly intended for foaming beer, would not offend.

Figs. 212. to 215., are cups, chalices, and drinking-vessels, from which several persons can drink in turn.

Their perfectness is to be measured by the preceding designs (*Angaben*), in size, form, material, &c. &c. According to the use they are intended for, they must, unless they are very large, have rather a wide presenting (*darbietende*) mouth, and not end in a contracted form like *fig.* 210. If these vessels should require a closed form at top, in order to preserve spirituous drinks, this will be best effected by means of a hinged cover, like *fig.* 213., or by a lid which takes off, like *fig.* 214.

In *fig.* 213., the cover is lifted up by the finger-catch above



the handle, but the lid in *fig.* 214. is taken off by the knob at top: the latter arrangement is more simple, and therefore admits of greater beauty; because it requires no particular mechanism, which is apt to attract the eye from the vessel, and thereby disturbs the consideration of the form (*Formensinn*). Of these four cups, *fig.* 215., on account of its rich ingenious form, is the most beautiful, by uniting in itself the presenting and retentive forms, and every part is equally convenient for drinking out of.

Figs. 216. and 217. are drinking-cups, which are to be emptied in turn by single individuals. When *fig.* 216. is filled, it cannot be set down again before it is emptied.* *Fig.* 217. is a double cup, the empty half of which always becomes the base; so that, as in the preceding one, when it is turned by the drinker, it shows that nothing remains in it. These vessels have thus a particular subordinate aim, viz. they should be easily and conveniently emptied at a draught.

This subordinate purpose, however, presents no suitable opportunity for peculiar beauty; and, instead, we can only have ornaments such as we see on some of those vessels which have descended to us from antiquity. Neither can the double glasses display any ingenuity of form; as, from their being intended to be turned, one vessel must serve as the base, and thus answer a very different purpose to that for which it was formed. It cannot, therefore, be equally perfect for both purposes.

Figs. 218. to 221. 225. and 226. are forms of plates, bowls,

* This form is also made use of for horns of plenty, because it readily displays or presents the riches of its contents.

dishes, and cups, particularly for warm liquids, which are to be drunk, or taken with spoons. Their forms, which, to allow of the evaporation or escape of heat, must be wide at top, or have a wide surface, are capable of no particular beauty; yet it may be added by ornaments on the surface, as by paintings and decorations, such as we see in Etrurian and other antique vessels, as well as on our porcelain. The two ears (Griffe) in *fig. 221.* are, on account of their symmetrical arrangement, more beautiful than the handles in *figs. 211. and 212.*

As the champagne glasses, *figs. 207. and 208.,* have the upper part enlarged to allow for the frothing up, or foaming, of the wine, so the saucer, in *fig. 226.,* is placed below for warm drinks, to enable the drinker to hold the vessel without burning himself; the saucer serves also to cool the liquid, when it is poured into it from the upper vessel.

Fig. 222. is a German tea or coffee spoon, used merely for tasting and stirring the liquid; *fig. 227.* is a spoon for eating with; *figs. 223. and 224.* are punch and soup ladles, for large quantities. These four articles, which also are included in the circle of drinking-vessels, must be of a size proportioned to their use; and be also of a size and shape both convenient for the mouth, and for holding while helping.

On account of their shape, and necessary solidity, they can only be made of metal or wood. As their form is only taken into consideration in so far as it supplies the necessity, and as the form of the stalk and the vessel can have no agreement or eurhythmy with each other, they are not capable of any particularly beautiful form, and can, at most, be only convenient.

Fig. 230. is a Roman foliette, or wine flask, which the inn-keepers use for pouring out the wine. Its form is, indeed, ill-shaped, and its parts are not quite eurhythmical to each other; because the short neck bears no proportion to the lower part: but it answers the end in view in many respects, for,

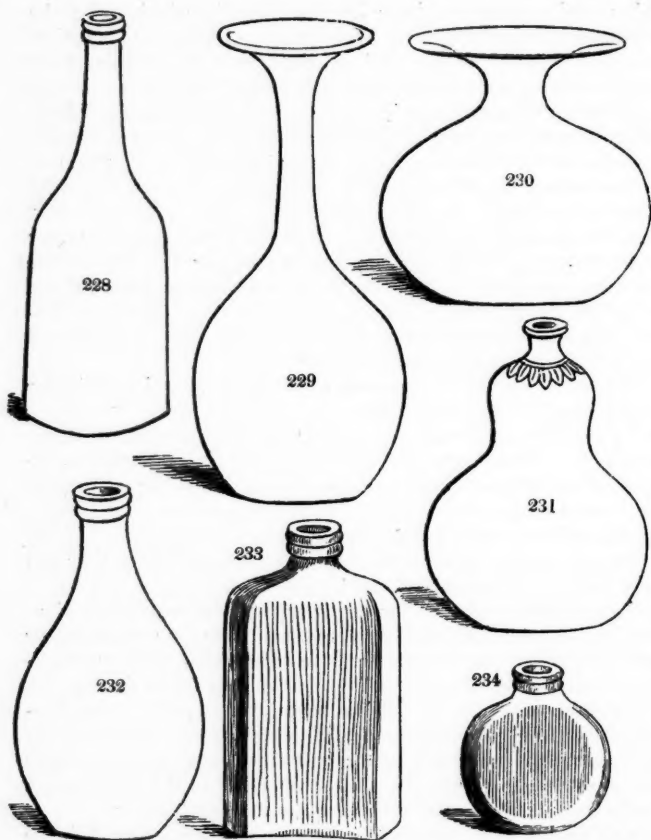
1. This bottle is not easily upset; and, when it does fall, the liquor only runs half out;

2. The forms of the base and sides withstand the internal and external pressure; and

3. These bottles can be easily filled without the intervention of a funnel.

This sort of vessel, however, should not be made too large; because, in that case, it could not be easily laid hold of.

Fig. 229. is an Italian publican's bottle (Wirthsflasche), which is used for drinking out of in the Terra Felice, in the territory of Naples. It is like the preceding one, except in the long neck, which is to be seized with both hands. As it must be suitable for a bottle and a drinking-glass at the same time, and, therefore, confined solely to an economical purpose, it can have



no particular pretensions to beauty ; and, without expecting elegance, we admire, at most, the fitness of the form, which unites several purposes at once in itself.

Figs. 232. and 234. are travelling and drinking glasses for spirituous liquors, which are used by pedestrians. The form is elliptical, as far as the mouth, so that it may not project far from the body when carried in the pocket ; and is also curved, in order to resist, as much as possible, external and internal pressure, and thus avoid breaking. For the same precaution, the glass of *fig. 232.* is often surrounded with plaited straw or willow.

Fig. 233. is an almost four-cornered bottle for the bottle-case of a carriage. It has the square unsolid form, to allow of many

such bottles being packed close together. Here the purpose alone determines the form; and, without having pretensions to beauty, it is suitable to the end in view, which is the first consideration here, and, therefore, not to be blamed.

Fig. 231. is a pilgrim's water bottle, or gourd, as it is produced by nature. The form corresponds perfectly with the intention of such a vessel, which should contain, in the smallest bulk, the greatest hollow space for liquid, and should be of the lightest material, and of a strong form. This gourd is particularly appropriate, with respect to its lightness, as well as on account of its round form (*Grundform*), and doubly curved sides (*Höhenform*), which resist external and internal pressure, in a very ingenious manner: but, as it, as well as the three preceding forms, are limited to a very particular aim, none of them can be rendered beautiful; while the double protuberances of this figure, one over the other, even give it a somewhat unseemly look.

Fig. 221. is a German wine bottle; where the chief things to be considered are, that it does not easily break, preserves the spirit of the wine properly, and is convenient for laying hold of and setting down.

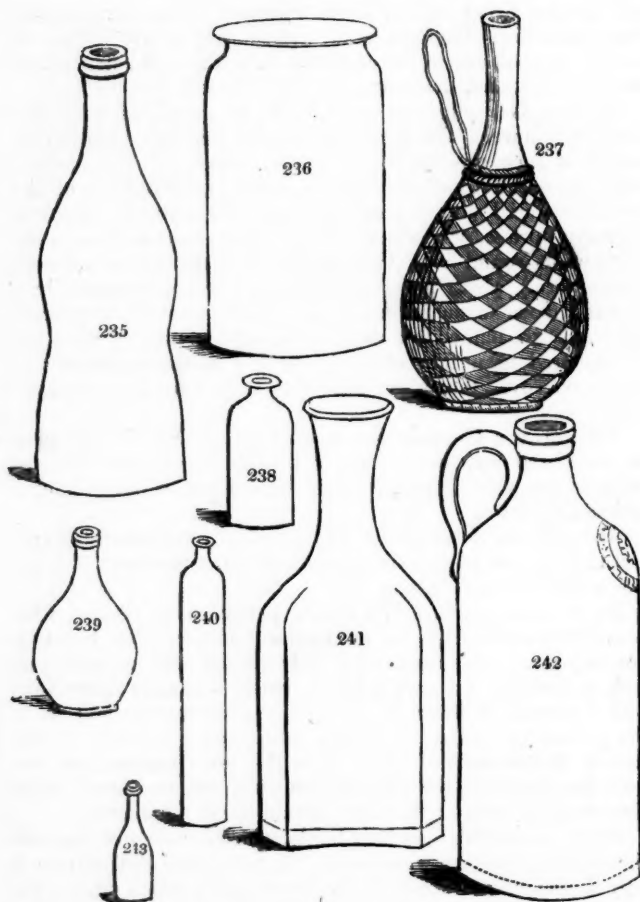
Although the form of this bottle perfectly corresponds to the end in view, yet, as it is the mere offspring of necessity, it is not susceptible of much beauty.

In the same manner, *fig. 237.* is perfect, as a Roman wine flask (*Orvetto Flasche*), for economical purposes; but beauty is not requisite in this case. But little glass is used in making it; and, as the sides are very thin, the vessel is usually surrounded with a plaiting of straw, to preserve it from injury; and as in the preceding bottles the mouth is stopped by a cork, in this case a superstratum of oil answers the same purpose, to prevent the escape of the spirit of the wine, and to allow it sufficient room for play, otherwise it would break the bottle.

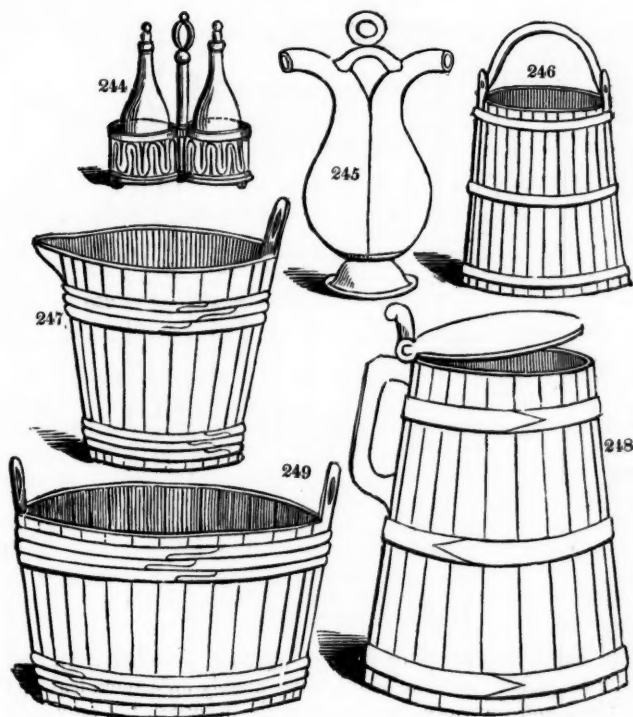
Fig. 235. is a Prussian beer bottle, which is nearly of the same shape as the German wine bottle (*fig. 228.*), and differs from it only in bulging inwards in the lower part, which resists the pressure of the beer within, in the manner of an arch. This bottle resembles the pilgrim's bottle (*fig. 231.*) in shape, and answers the end in view equally well.

Fig. 242. is a beer or mineral water pitcher, used in the south of Germany; which, as well as the three preceding vessels, is suitably formed, but not beautiful. Instead of the neck serving to hold by, this pitcher is provided with a distinct handle, little calculated to give the whole the stamp of beauty.

Fig. 241. represents a wine or beer bottle, such as is made use of by innkeepers in the south of Germany. As the innkeepers generally keep them as an ornament, ranged in rows in cup-



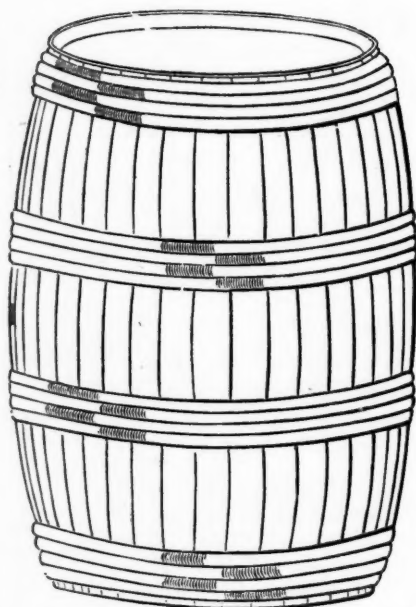
boards with glass doors, they are almost square below, to occupy little room; and are only distinguished from the bottle for the travelling-case (*fig. 233.*) by the round neck, which serves as a handle. In this case, however, the neck is in better proportion than that of *fig. 233.*, and eurhythmical with the lower part. For the sake of strength, and to prevent the lower sides of the bottle from being pressed in, and also to resist the internal pressure, these bottles are, for the most part, concave; by which means, only the corners, which cannot be so easily pressed in, are exposed to danger.



The vessels *figs.* 236. 238, 239, 240. and 243., are used for keeping spirituous liquors, medicine, &c., and are closed at top with a cork, covered with resin or pitch, or tied down with a bladder. This sort, also, is referable merely to economical purposes; and, like the preceding, excludes beauty, as the form throughout is strictly determined by the end in view, and cannot be altered.

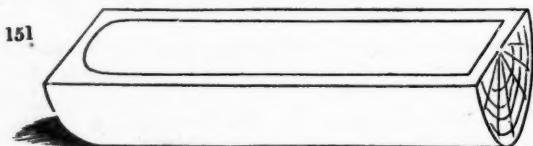
Figs. 244. and 245. are oil and vinegar vessels, which are used at table. *Fig.* 245., in which the oil and vinegar bottles, for the sake of convenience, are blown, or smelted (*geschmolzen*), together, belong also to the same list. On the contrary, *fig.* 244., in which both bottles have a stand, is susceptible of a freer and more beautiful form than even *figs.* 206, 207, 208, and 209. The form of the stand is less fettered, that of the bottle is partly concealed, and the whole accommodates itself more to the character of the ornamental than that of the necessary.

The wooden vessels, *fig.* 246. (a water bucket), *fig.* 247. (a



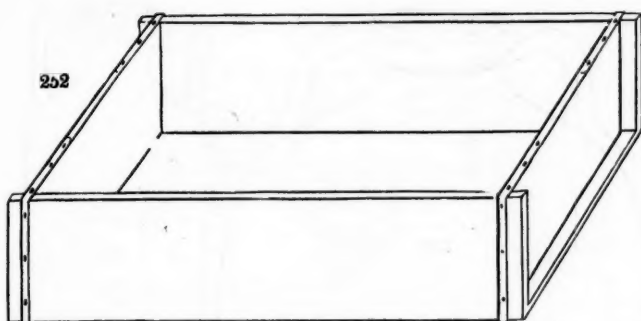
250

milk pail), *fig. 248.* (a beer mug), *fig. 249.* (a water tub), and *fig. 250.* (a beer or wine cask), have merely an economical end in view, and therefore cannot be made beautiful, but only suitable. The shapes of these vessels, which, according to the structure of the wood, should either be conical or curved, in order that the hoops, which hold the pieces, or staves, together, may be firmly knocked on, must be either contracted and preservative, like *fig. 248.*, or spreading and presenting, like *figs. 247.* and *249.*, or in a bulging form, like *fig. 250.*



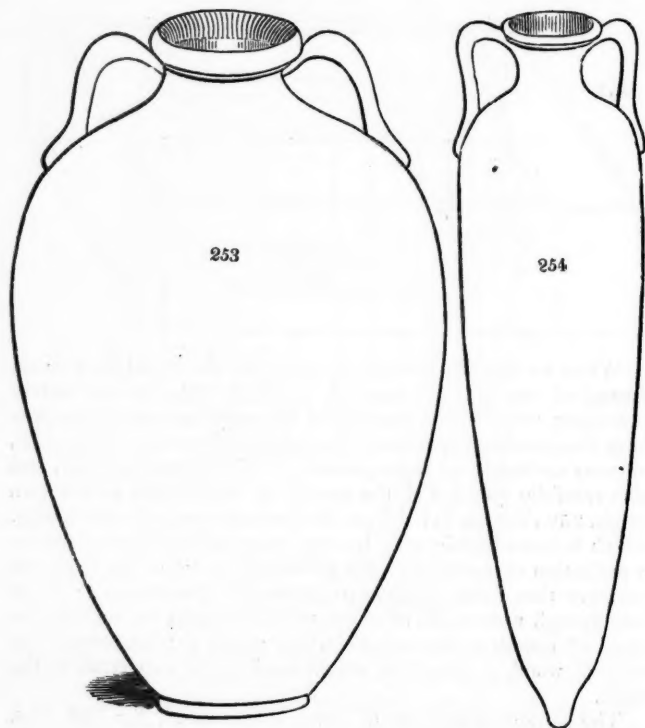
151

The wooden or stone water trough (*fig. 251.*), and the cooler, or water tub (*fig. 252.*), are purely for useful purposes, and, therefore, could not easily admit of beauty of form; although, even here, a medium might be found between clumsiness and elegance.



When we see the size of the space for the liquid in a vessel formed of one mass of material, as in *fig. 251.*, limited merely according to necessity, the size of the space causes no particularly disagreeable impression; but when the space, as in *fig. 252.*, appears enclosed in a frame, or case, artificially put together, and also carefully guarded at the corners by iron bands, as is shown in *fig. 252.*, the eye is led from the form to a secondary necessity, which is incompatible with beauty, because beauty presupposes a perfection of materials. By the simple trough (*fig. 251.*), we perceive that form requires to agree with the material; for, if this trough were made of stone, the hole might be angular, instead of round, at the corners, which would not be proper if it were of wood, as this form would weaken the coherence of the sides.

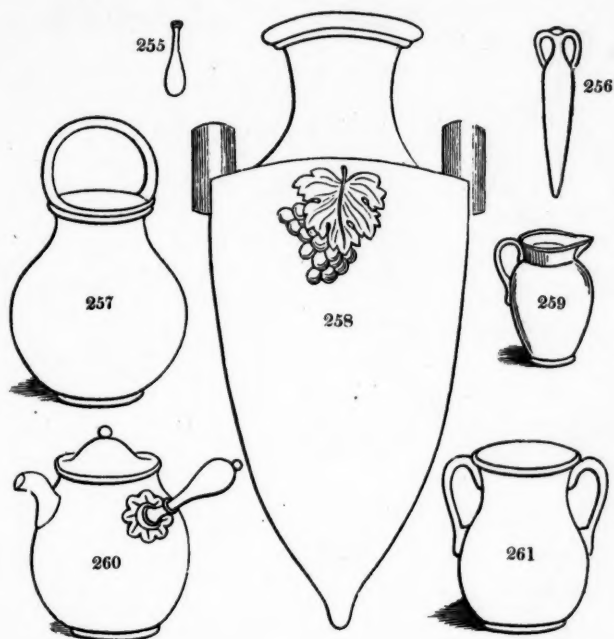
The antique wine pots of burnt stone ware (*figs. 253, 254.* and *258.*), on the contrary, which were kept in cellars, buried in sand, and a stratum of oil on the top, to prevent the wine fermenting and the spirit evaporating, are of a more beautiful and varied form, and are proofs that the refined sense of the beautiful among the Romans would not admit of deformity, even in the commonest articles. If we analyse the beauty of these vessels, according to the above views, we will find that *fig. 258.* deserves to be particularly distinguished, as it displays a perfect accordance of the end in view with a graceful form. *Fig. 253.*, on the other hand, possesses the least beauty. This form, also, confirms, in some measure, the remark previously made, that neither pure mathematical figures, nor the bodies that approach them in form, have any particular beauty. Thus, for example, low vessels, such as the plates and dishes (*figs. 218, 219, &c.*), whose sides (*Höhenform*) are very low, have fewer pretensions to beauty; because broad forms bear in themselves more the character of inactivity, inanimation, &c.; while, on the contrary, a tall form displays most life, elegance, and lightness. In this



sense, the vessels *figs.* 254. and 258. are much more beautiful than *fig.* 253.; at the same time, *fig.* 258. is, on account of the beautiful eurhythmical proportion of the neck to the lower part, much more beautiful than *fig.* 254., in which the neck appears too short for the other parts of the figure.

Fig. 254. further shows that eurhythmical proportion, or the agreement of the breadth or thickness of the object with the height, is also one of the requisites of beauty, and an over-exaggerated slenderness or prettiness is not always beautiful. The two lachrymatories (*figs.* 255, 256.), which I introduce here among the drinking-vessels merely by way of example, display the same.

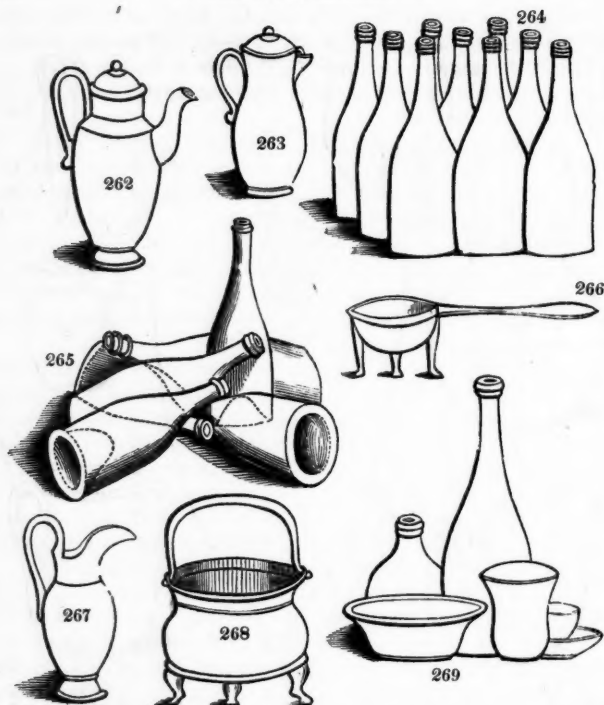
It remains for me still to give some examples of the symmetry of objects, as an essential condition of the beautiful; and I select for this purpose the common German vessels for warm drinks, such as tea, milk, coffee vessels, &c. Symmetrical beauty may have less weight in painting, but, in architecture,



and, more especially, in the plastic art, it is of the greatest importance.

Figs. 257. 259. and 261. are three different water pots, whose forms, though possessing no particular beauty, are yet interesting to us from their characteristic handles. The handle of *fig. 259.*, for example, makes this vessel particularly convenient for pouring out. *Fig. 261.* can, though tolerably heavy, be conveniently moved from one place to another with both hands; and the vessel *fig. 257.*, by means of the handle at top, can also be conveniently carried.

If the handles of these vessels are observed, they display, though totally different, on the whole a symmetrical arrangement; in as much as, in *fig. 259.*, the spout shows the front, and the handle the back; in *fig. 261.*, the opposite sides are both alike, and in *fig. 257.*, the handle, passing over the top, makes both sides alike also. *Fig. 260.* is a German teapot, which answers very well for pouring out; but, as the handle is not opposite to the spout, but placed intentionally at the side, this vessel is thereby rendered imperfect in point of beauty. In the coffee and milk pots, *figs. 262, 263. and 297.*, on the contrary, in which the handles, as in *fig. 259.*,



are at the back, the symmetrical arrangement is not neglected; and they may therefore be considered much more beautiful than *fig. 260.*; whereas, the rest of their figure corresponds with the foregoing remarks. But, in order that the eurhythmy may not in any degree be disturbed, these vessels should only be made of metal, on account of the fragility of form of the spouts and handles.

It cannot be denied that the handles of these vessels, as in *fig. 260.*, appear rather too artificially applied, and that they would be more pleasing to the eye if without them; as, for example, in *figs. 206. to 209.*: but as these vessels are chiefly for warm liquids, and cannot be taken hold of like a glass full of cold liquid, on account of the transmission of heat, these prominent handles, through which the heat is not so easily transmitted, are suitable, and even justifiable, when made of wood, and applied to a vessel of metal.

That no attempts have yet been made to improve our household utensils is evident in the somewhat unpolished forms of the handles *figs. 266. and 268.*, which only serve the purpose of removing vessels with warm contents from the fire.

Having thus shown the most essential forms of our German drinking-vessels in detail, I will add a group of several vessels, and demonstrate how much the eye delights in variety of form in one, as well as in several objects, when arranged according to certain eurhythmic laws.

Thus, for example, *fig. 269.* forms a pyramidal group of various vessels, where the eye rests first on the bottle of medium height, and then turns with equal pleasure to the varied forms on either side; after which, it lingers on the whole with increased pleasure, in order to take in clearly the entire picture, according to its harmonious combination. The more we concentrate these vessels, and confine them to the smallest space, so that we can only distinguish the outline of the principal form of each, the greater will be our gratification.

If, on the contrary, we imagine these vessels more separated, so that the forms do not intersect each other (an einander greifen), and that they no longer form a group; or that the tall bottle is no longer in the middle, but at the side of the others; then the picture has lost its charm, and all that rendered it interesting to us: because, with forms exactly alike, our natural feeling, appears to be directed to a strictly symmetrical arrangement; but, with dissimilar forms, to one approaching as nearly as possible to symmetry; and we find the type of such an arrangement in nature itself.

If, for example, instead of these six different vessels, which display a richness of forms, we were to imagine six vessels of the same form; for instance, six bottles of the same shape in one group; then, a varied grouping should not take place, but these bottles should rather be placed in a strictly symmetrical manner, as in *fig. 264.*; or partly standing, and partly lying near, or on each other, as shown in *fig. 265*; in order to form a picturesque group, and one which should not displease by its monotony.

That a numerous row of the same forms is agreeable to the eye in a uniform arrangement, while, on the contrary, various diversified figures please when grouped together in a manner not too strictly symmetrical, in case the forms should not harmonise symmetrically among themselves, may be partly observed in the army, where the monotonous uniform pleases us most in rank and file; whereas, on the contrary, we prefer seeing persons differing in attire as well as in age and sex, in groups and varied forms. Several uniform objects ought, therefore, to be grouped in strictly symmetrical order, as in *fig. 264.*; or presented to the eye, as in *fig. 265.*, in various positions, only so that the sum of the forms may please as a whole in a picture,

Much might here be said of the proper grouping or arranging of different pictorial (*bildlich*) objects, when a pleasing picture is to be formed, for the use of the young painter, sculptor, &c.;

because the principal figure is often heightened by trifling objects, or because many objects, particularly when various in form, do not always display a pleasing and beautiful picture, from every point of view; but this further explanation forms no part of my present plan.

ART. IX. *Design for an Architectural Bookcase.* By G. B. W.

IN most professions, and in none more so than in that of an architect, a library of reference is almost indispensable. The books he requires are expensive, and ought to be properly housed, and guarded from injury; one or more bookcases or shelves become therefore essential, and, by the exercise of a little ingenuity and taste, may be rendered very ornamental.

An architectural bookcase, from its having to receive books of all sizes, from the ponderous folio to the "chubby duodecimo," necessarily differs from those adapted for general libraries; which seldom contain the largest-sized books, and are not provided with shelves sufficiently deep or high for such works as Stuart's *Athens*, &c.

Having noticed, in the *Architectural Magazine* for August last, a sketch for a bookcase of this nature, it occurred to me that an account of one constructed some short time since from my design, might be considered worth insertion.

Of this bookcase, which I desired to render, though plain in character, somewhat indicative of its contents, *fig. 270.* is the plan.

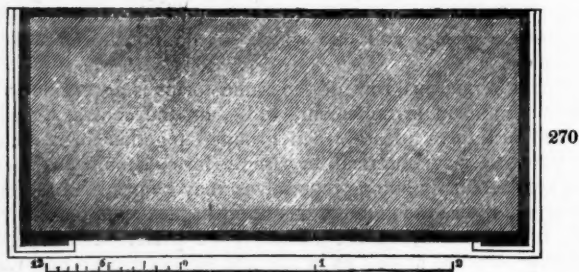
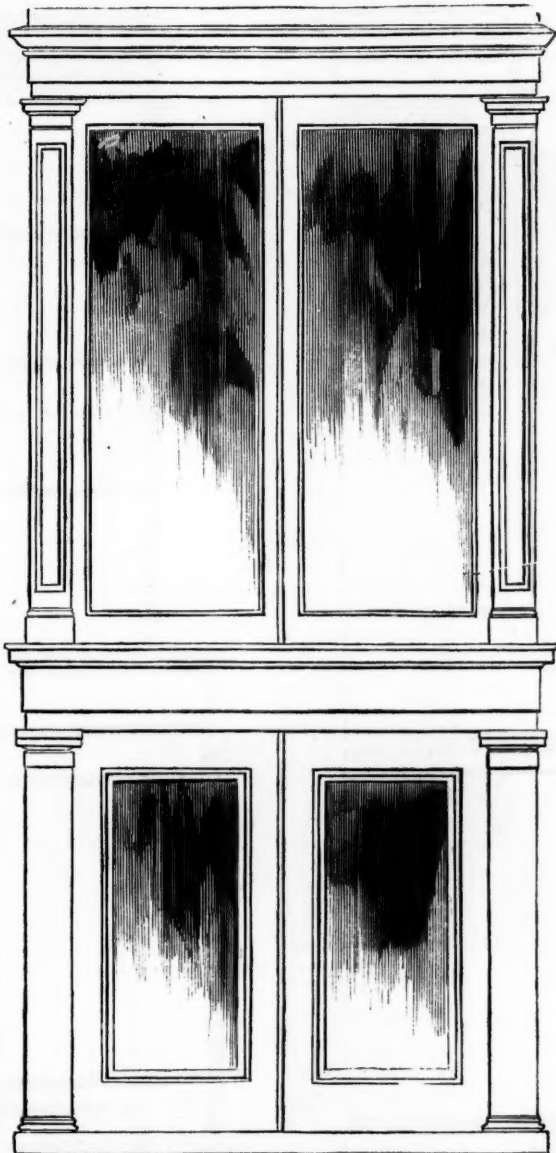
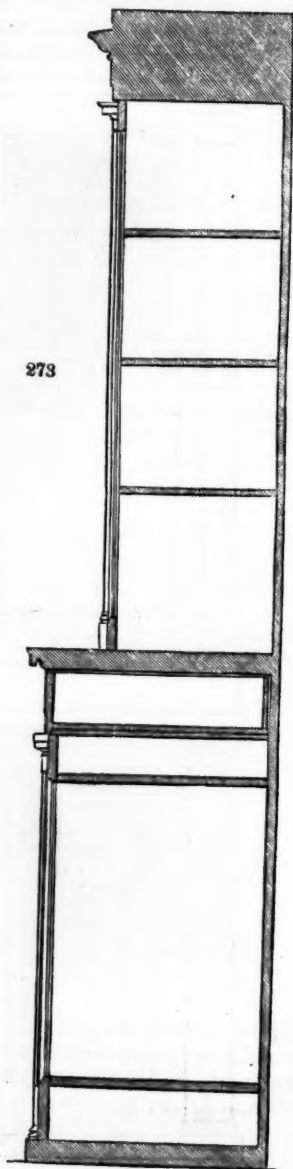
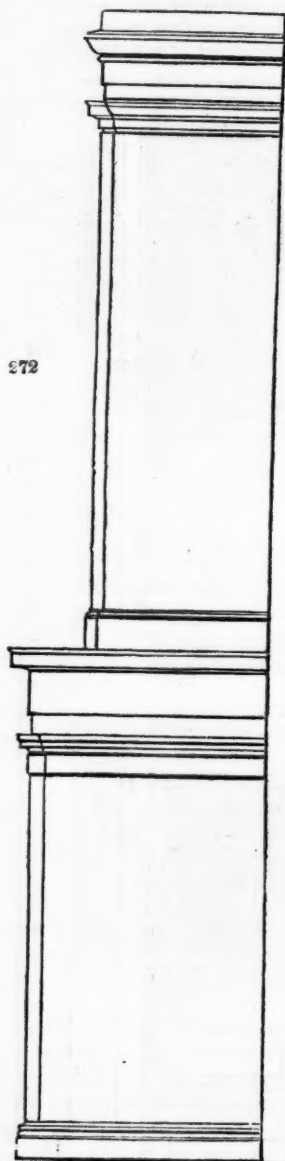


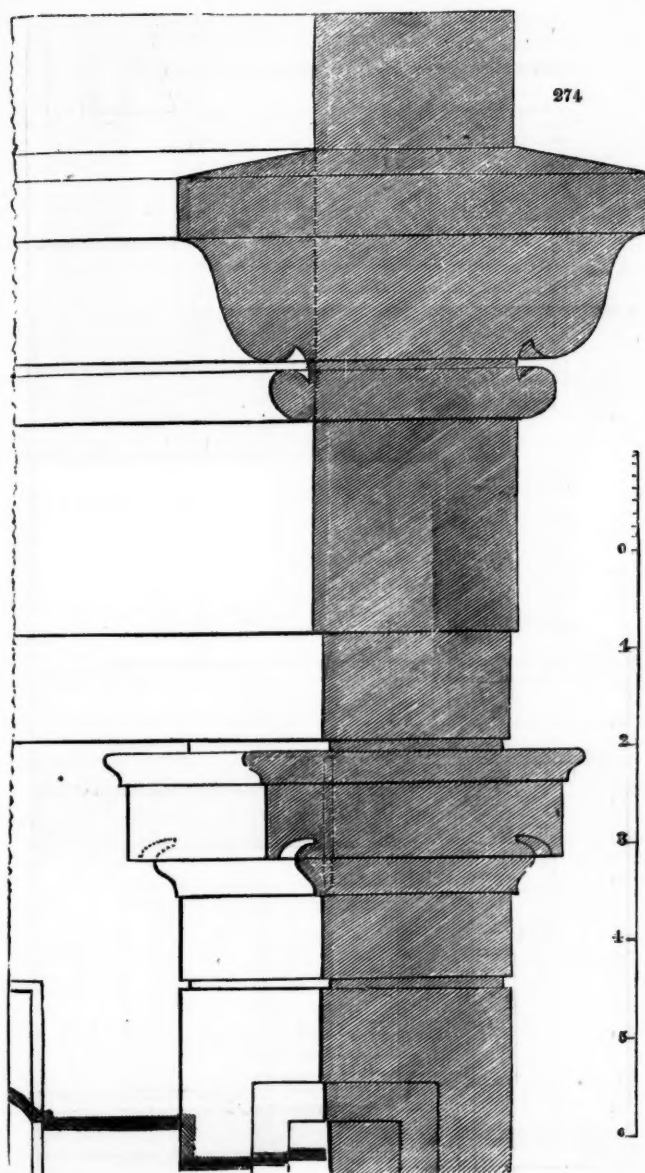
Fig. 271. is the front elevation. The upper pilasters project $\frac{3}{8}$ in. before the face of the door style, and the lower pilasters project $\frac{1}{2}$ in. The sizes of the plate glass, including a $\frac{1}{2}$ in. rebate all round, is, for the upper panels, 3 ft. 6 in. by 1 ft. $2\frac{3}{4}$ in.; and for the lower panels, 2 ft. $1\frac{5}{8}$ in. by 11 in.

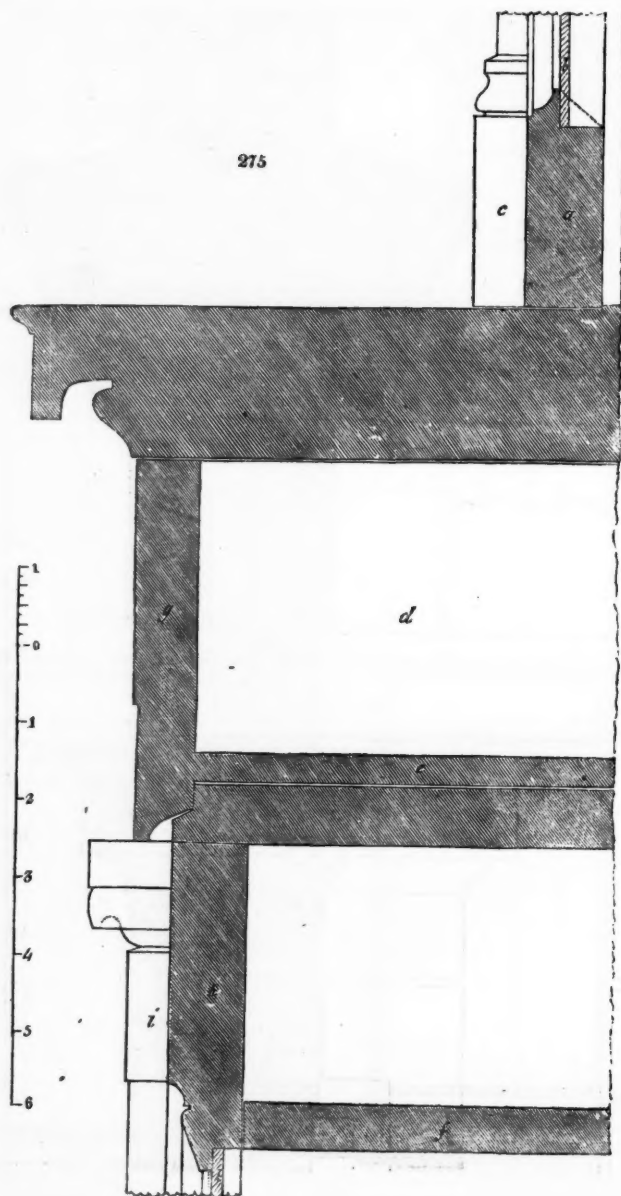
Fig. 272. is the end elevation.



271







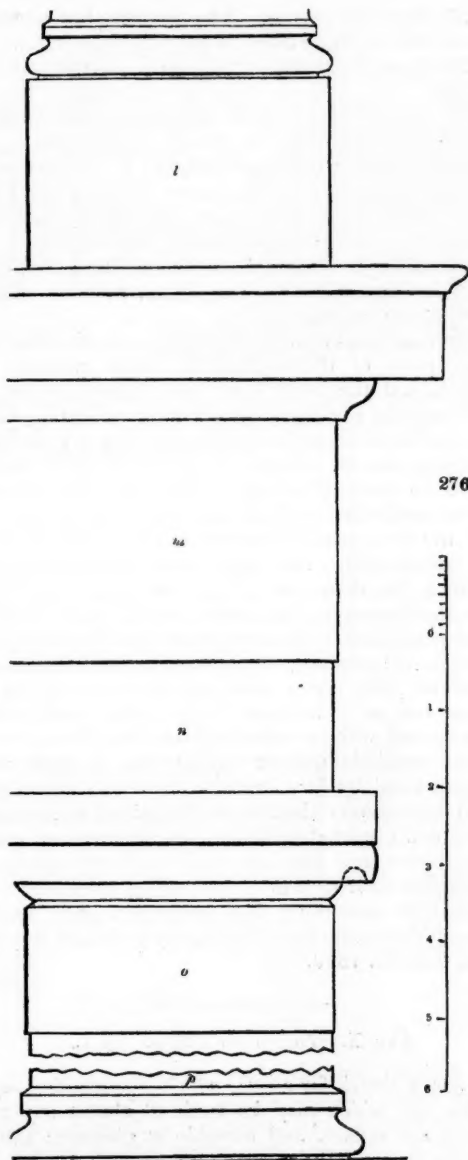


Fig. 273. shows the section. The last three figures are drawn to the same scale as that affixed to the plan (*fig. 270.*).

Fig. 274. shows the details of the cornice, frieze, cap of upper pilasters, &c.

Fig. 275. shows the details of the pilasters, entablature, &c., where *a* is the bottom rail of glazed door; *b*, plate glass in upper panel; *c*, return of upper pilaster; *d*, drawer; *e*, bottom of drawer; *f*, shelf; *g*, front of drawer forming the frieze; *h*, top rail of door; *i*, return of lower pilaster; *k*, plate glass in lower panel.

Fig. 276. shows the elevation of the pilasters, &c., in detail: *l* is the base of upper pilaster; *m*, frieze; *n*, architrave; *o*, cap of lower pilaster; *p*, base.

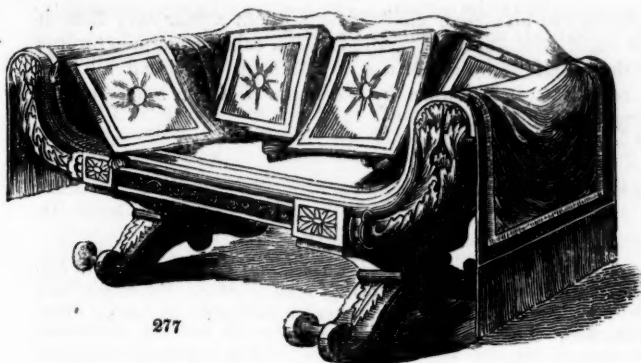
The upper and lower doors are hung so as that the pilasters may form parts of the styles; the upper pilasters project $\frac{3}{8}$ of an inch, and the lower $\frac{1}{2}$ an inch before the faces of the styles. The doors are filled in with single panes of plate glass, which, in the lower, form the panels, and being surrounded by the mouldings, in the manner of picture frames, display the larger books to much advantage. The shelf upon which these stand being made level with the top of the bottom rail, and the height of the glass panels being regulated by that of the folios, there are spaces above and below them, the depth of the rails (hidden when the doors are closed), which are very useful for portfolios, drawing-paper, and other articles which may be laid flat. The plain faces of the entablature over the lower pilasters form the front of a drawer, which is very useful for papers, &c. This shows no joint, nor is there any knob or ring for pulling the drawer out, as it is closed by a spring underneath, and cannot be opened without unlocking the lower doors.

I cannot conclude without saying that I agree with the opinions expressed by Mr. Lamb, in his article upon furniture; that, until upholsterers show some disposition to improve upon the stunted and distorted parodies upon architectural ornaments which they sometimes introduce, architects may usefully employ some portion of their time in endeavouring to reduce the chaos thus created to something like proportion and beauty, and without at all detracting from the dignity of the art they profess.

London, Feb. 23. 1838.

ART. X. *Design for a Sofa.* By L.

I SEND you a sketch for a sofa, which is something out of the usual form, but which may be made of almost any material. The squabs are square, and movable at pleasure; the seat is stuffed below them; and the covering is carried on over the back

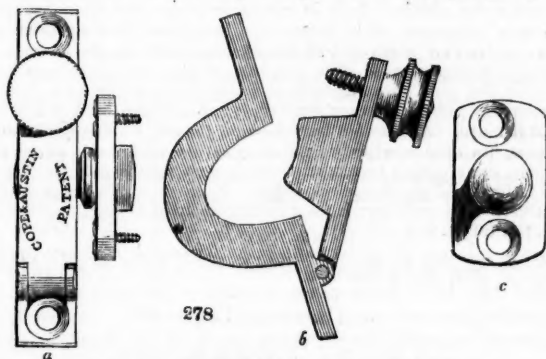


and arms, hanging in loose drapery, and finished by a rich fringe. The legs are richly carved, and very massive.

London, June, 1837.

ART. XI. Notice of a new Fastening for a Dressing-room Swing-Glass. By W. F. D.

THE object of this fastening, which is represented in *fig. 278.*, is to give the power of fixing the swing looking-glass in any one position. This is done by compressing a movable portion of the case in which the gudgeon works, by means of a screw. The contrivance will be very easily understood by *fig. 278.*; in



which *a* is a front view of the apparatus, the gudgeon being in its socket, and the plate and screws seen, by which this socket is fixed to the support of the glass; *b* is a section showing the movable portion of the socket, and the screw which is used for compressing it; and *c* is the front view of part of *b*. This

invention was no sooner made known, about a year ago, than it came rapidly into use among the London cabinet manufacturers; and there can be no doubt that it will soon be spread all over the country, It is known by the name of Cope and Austin's Swing-Glass Fastening.

London, August, 1838.

REVIEWS.

ART. I. *Illustrations of the Public Buildings of London; with historical and descriptive Accounts of each Edifice.* By Pugin and Britton. Second Edition, greatly enlarged by W. H. Leeds. Two Vols. 8vo. London, 1838.

THE readers of the *Architectural Magazine* cannot be ignorant of Mr. Leeds's eminence as a critic and writer on subjects of architecture, even judging by those articles alone which are avowedly from his pen. The *Illustrations of the Public Buildings of London* has been so greatly improved by Mr. Leeds's notes, as well as by his expunging portions of the text, that it might almost pass for a new work. At all events, the critical opinions of Mr. Leeds, following those which had been previously given by Pugin, Britton, Brayley, Papworth, and others, render this second edition so totally different from the first, that no possessor of the first edition need hesitate to become a purchaser of the second.

"Besides the additions both in regard to plates and their descriptions, others to a very considerable extent have been made by the present editor, both in the form of notes and of remarks appended to the accompanying letterpress by other writers. The opinions of the latter have been left untouched by him, even when decidedly at variance with his own; in order that the reader may adopt whichever shall appear to him the most judicious and the best founded. All that has been done in the way of altering the original letterpress, has been confined to abridging several of the articles, by paring away what was evidently extraneous matter, what related only very remotely indeed to the buildings themselves, and was by no means in accordance with the character of a work that is most undisguisedly of a strictly architectural nature." (Pref., p. vi.)

The omissions, we have no doubt, have been most judicious; for what can have been more unsuitable, in such a work, than "The Progress of the Drama in England?" As well, Mr. Leeds truly remarks, might the account of St. Paul's have been accompanied by a "Theological Dissertation on the Church of England;" or that of the Law Courts, by a "Commentary on the Statutes at large." And all this, while "many of the articles were so barren of remark and criticism, so overloaded with details to be collected from Topographical Histories, and bearing only incidentally upon the professed subjects, that the former bore

about the same proportion to the latter, as the item of bread did to that of sack in the fat knight's bill." After thus approving of the labours of the present editor, we can only spare room to give an idea of the contents, and some extracts.

Vol. I. describes twenty-two churches, nine theatres, and three law-buildings, including the House of Lords.

Vol. II. describes twenty commercial and civic buildings, ten buildings connected with literature, thirteen palaces and private mansions, and seven bridges.

In the Preface, speaking of the use of architectural criticism, the author has the following very judicious remarks:—

"The excuse that is frequently made for the reticence of criticism in regard to buildings is, that they speak sufficiently clearly for themselves; and so they certainly do, provided they are adequately illustrated by explanatory engravings; yet, even then, only to those who are familiar with the language they make use of, and merely as relates to them as objects. What is plainly exhibited to the eye in an engraving of course requires not to be described in words also; consequently, whenever an elevation of a building is given, it is mere repetition and reiteration to point out *seriatim* the parts of which it is composed. Yet it does not exactly follow, that there is likewise no occasion for critical comment and remark; on the contrary, these latter are then most of all serviceable when that which is the subject of them is clearly understood. Whatever, too, they may happen to be in themselves, such remarks have, at least, this beneficial tendency, that they serve to fix attention upon much which would else be passed over without observation; consequently, if erroneous, at least they direct notice to those points which may be reconsidered by others, and treated by them with greater diligence and acumen. Another, and not the least, advantage attending criticism of this sort is, that it teaches people to think and judge, and shows them how much there is to be observed and attended to in order to do so properly. Besides all which, it invests the subject with that interest which should belong to it in common with the other fine arts, but which has hitherto been kept almost entirely out of sight. It may mainly be ascribed to this last-mentioned circumstance that, as a study, architecture has so very few votaries beyond its professional pale, so very few lay students who apply themselves to it merely for the sake of the intellectual gratification it is capable of affording. Most persons have taken up with the notion, that it is impossible to attain any adequate knowledge of the art without becoming familiar with all its mechanical and practical operations also; which is about as extravagant as it would be to fancy that a man must have handled the chisel or pencil himself, and be well acquainted with all the processes and arcana of the statuary's workshop and the artist's painting-room, before he can judge of or relish the productions of sculpture and painting. In short, if they cared to be consistent, they would go a step further, and boldly deny at once that architecture is a fine art at all, putting it upon the same footing with those subsidiary arts of decoration which minister to architecture itself. Another prevalent prejudice against the study is, that everything in it depends so entirely upon rules, is so fixed and hemmed in by them, as to afford no room whatever for the exercise of criticism, any more than does the plain fact that two and two make four.

"Without enquiring whether these prejudices and misconceptions are not, in some degree, attributable to the course pursued by professional writers on architecture, who have very rarely, if ever, condescended to accommodate their writings to the general reader, it is sufficient to remark, that none have greater cause to lament the popular ignorance in regard to the art, which has been fostered by those prejudices, than architects themselves. While it leaves them scarcely any competent judges but their rivals, it places them at the

mercy of the self-willed, the obstinate, and the capricious. On the other hand, the public are quite as much at the mercy of pretenders in the profession. It is in vain for people to demand excellence, so long as they admit that they are incompetent to discriminate between talent and no talent; in short, do not understand either the beauties or defects of an architectural composition. Thus, although their interest and object ought to be the same, both parties mutually accuse each other.

"Such a state of things is not a little injurious to the best interests of architecture itself. And architects ought, by this time, to have discovered, that the better informed the public in general are in respect to their art, so much the better both for that and for themselves. In proportion as architectural topics can be made to engage general attention, and rendered matter of conversation and discussion in society, so will the public take a livelier and more extended concern in the art. In this respect, something has been done of late years by the establishment of the *Architectural Magazine*, which, there is every reason to suppose, has been the means of leading many to direct their attention to a study which, if rationally pursued, is not without its allurements for others besides professional men.

"More recently, another periodical has appeared, entitled the *Civil Engineer and Architect's Journal*, which, in conformity with its title, devotes itself more particularly to strictly technical and practical matters, yet by no means to the exclusion of more popular subjects. Both these publications have already effected some good, in disseminating a taste for such studies, and in diffusing more enlarged and liberal views in respect to the æsthetic principles of architecture, than have hitherto prevailed.

"How far the editor's own criticisms, here offered to the public, satisfactorily exemplify what he recommends, must be left to the reader to determine. At all events, they are in no very great danger of being found fault with on the score of not entering sufficiently into details, or of being too dry and formal. Leaving alone what may be thought of many of the opinions and remarks they contain, they will strike different persons very differently; because some will relish them all the better for that on account of which others will probably object to them. The writer who attempts to accommodate himself to the particular taste of every one will please no one; whereas, he who satisfies himself will at all events have the luck of pleasing some one, and be apt to write naturally, if not originally.

"Should what has been done be found to give satisfaction, the editor will most probably resume his task, it being in contemplation to carry on the work by at least one additional volume." (Pref., p. xiv.)

With the following note we entirely agree:—

"It is greatly to be feared that neither the Institute of British Architects, nor any similar body as yet formed, will do much for the advancement of the art generally; for the simple reason, that the removal of what is at present the greatest obstacle to it forms no part of their scheme. Granted that those institutions are every way calculated to promote professional studies, and improve the taste of architects themselves, they leave the public just in the same condition as before; since they do not even attempt to diffuse any knowledge of the art among the people, or to render it a popular study: on the contrary, they seem rather willing to let it be imagined, that, although it ranks as one of the fine arts, architecture differs from the rest in this, that it cannot be appreciated even as such, except by those who are initiated into the practice of it, and acquainted with its mechanical processes." (Vol. ii. p. 193.)

The following extract gives a specimen of what we consider judicious architectural criticism popularised:—

"In his plans for Regent Street, Mr. Nash adopted this idea of uniting

several dwellings into a single façade, so as to preserve that degree of continuity essential to architectural importance; and, however open to criticism many of these designs may be, when considered separately, or in detail, he has produced a varied succession of architectural scenery, the aggregate effect of which is picturesque and imposing, certainly superior to that of any other portion of the metropolis; and, notwithstanding all its defects, far preferable to the naked brick walls that universally form the sides of our old streets. The terraces in the Regent's Park may be considered as a continuation of this design; and, like the street, an improvement upon our usual style of private houses; yet we must also be permitted to say, that, although so far commendable, they are by no means the most chaste or elegant specimens of architectural composition. Owing, perhaps, to the desire of abandoning the petty scale and character of ordinary houses, these buildings are designed in an air of pretension which they cannot support. On a cursory view, they present an idea of palaces; but more minute inspection shows these seemingly spacious edifices to be only clusters of common-sized dwelling-houses. The windows and doors are by far too numerous, and too closely crowded together; a circumstance sufficiently proving the extreme economy it has been found requisite to employ with regard to space, and making it obvious that the apartments are by no means lofty, nor otherwise on a magnificent scale. There is likewise a sketchiness, if we may so term it, an inconsistency between the affected grandeur of the design, and the poverty, in many instances, of the detail, that excites no small degree of disappointment in the beholder.

"These defects are certainly no little drawback on what must else be allowed to be a considerable improvement upon our system of street architecture; neither can it be denied that some of these groups of buildings appear to have been erected without that due consideration and study which characterise the profound architect. This is, we think, particularly the case with Sussex Terrace, it being one of the most faulty of all, both with respect to its general arrangement and the style of its architecture. Its curved plan is not only a positive defect, as regards the houses whose fronts are thus bent, but is absolutely productive of no beauty whatever in the elevation; or, rather, it is as ungraceful to the eye as it is incommodious for interior arrangements. As little can be said in commendation of its numerous small doors, which neither harmonise with the character of the structure, nor are in proportion with the other features: they seem rather to belong to Turkish than to Grecian architecture. The extremities of the building, consisting of two semihexagonal bows, separated only by two columns, with a window between them, have a particularly heavy and uncouth appearance, the columns seeming to be confined or crammed in between these projections. There is, likewise, a strange and very offensive want of keeping between the several features, the nakedness of some serving only to render the fantastic style of others more glaringly incongruous. In short, the whole has too much the air of being an experiment in bricks and mortar." (Vol. ii. p. 363.)

ART. II. *A Series of Lithographic Drawings on the London and Birmingham Railway*, by John C. Bourne; with *Topographical and descriptive Accounts of the Origin, Progress, and general Execution of that great national Work*, by John Britton, F.S.A., Author of the "Architectural and Cathedral Antiquities of England," "Dictionary of Architecture," &c. Inscribed, by permission, to the Engineer and Directors of the Company. Part I. Folio. London, 1838.

"THE present work will comprise a series of thirty-three, or more, finished sketches, as executed by the artist on the respective spots, and transferred by himself to stone, with scrupulous fidelity. At the conclusion of the work,
VOL. V. — No. 58.

and with the last number, will be presented to the subscribers a brief Topographical and Descriptive Account of the Origin, Progress, and general Execution of this great national Line of Railway; with Descriptive Notices of the Scenes and Objects delineated in the different drawings."

The lithographs which will be contained in the whole work are the following. Those marked with a * being given in this first part: * No. II. London Entrance Gateways, with Offices, &c. No. III. View of covered Area adjoining the booking offices. * No. IV. View of Parts of a Bridge under the Hampstead Road, &c. No. V. View under the Hampstead Road Bridge. No. VI. Excavations and Buildings, Park Village. * No. VII. Eastern Face of the Bridge over the Regent's Canal at Camden Town. * No. VIII. View at the Camden Station, showing the Locomotive Engine House, the Chimney shafts of the Stationary Engine House, &c. No. IX. View of the southern Entrance to the Tunnel at Primrose Hill. No. X. View of the curvilinear Embankment, near Watford. No. XI. The River Colne Viaduct, near Watford. * No. XII. View of South Face of Watford Tunnel. No. XIII. East Face of Nash Mill Bridge. * No. XIV. Horse Runs, showing the raising of Ballast on the Embankment at Boxmoor. No. XV. View of the Oblique-arched Bridge at Boxmoor. No. XVI. Bridge over the Railway for Gravelpath Lane, near Berkhamstead. No. XVII. Deep Cutting, with Horse Runs, near Tring. No. XVIII. Jackdaw Hill, Lindslade, from the South-East. No. XIX. East Face of Denbigh Hall Bridge. * No. XX. View of the Embankment at Wolverton, during its Progress. No. XXI. View of the Wolverton Viaduct, from the South-West. Nos. XXII. and XXIII. showing different Portions of the Blisworth Cuttings. No. XXIV. The Weedon Viaduct, from the East. Nos. XXV. and XXVI. Interior of the Kilsby Tunnel, and Entrance to the same. No. XXVII. Engine and Head Gear for raising Skips in the Shaft to Kilsby Tunnel. No. XXVIII. Pumps at the same Tunnel, with the Engine-Houses, Gins, &c., in the distance. No. XXIX. Brick Fields at the Kilsby Tunnel. No. XXX. View of the Viaduct over the River Avon. No. XXXI. View of the Sherbourne Viaduct, near Coventry. Nos. XXXII. and XXXIII. Views of the Birmingham Station. The second part of the work will appear in November, and the two following parts at intervals of two months afterwards.

Of the artistical merits of the lithographs we cannot speak in too high terms; and as portraits, having passed along the whole line from London to Birmingham, they appear to us, as far as we could judge in that rapid transit, sufficiently faithful. For both these results, it is a great advantage that the same artist who made the drawings from nature should have also transferred them to stone. "The drawings were made during the years 1836, 1837, and 1838; and were intended as subjects of pro-

fessional study, as scenes and compositions replete with picturesque effect and artistic character, rather than with any intention of their publication. As they increased in number, they increased in interest; and, as they have collectively afforded both amusement and information to many amateurs and men of science, by whom they have been examined and applauded, the artist is induced to submit them to the ordeal of public criticism, by which their intrinsic and relative merits will be duly and fairly appreciated. They are intended to show the letter as well as the spirit of railway formation, by representing not only localities and accompaniments on the line of road in its completed form, but embankments, viaducts, tunnels, and bridges, in such various stages of progress as to exhibit their practical formation and construction." It is added, that they are on that account likely to gratify both the lover of the picturesque and the man of science: the former, by variety of lines and combinations; and the latter, by different modes of application of machinery, mechanism, and manual labour.

ART. III. *An Historical Essay on Architecture.* By the late Thomas Hope. Illustrated from drawings made by him in Italy and Germany. Royal 8vo, 2d edition. London, 1835.

(Concluded from p. 478.)

CHAP. XXXVI. *A brief Examination of various Conjectures as to the Country in which pointed Architecture originated.* The pointed style our author considers to have originated among some of the religious orders, or among some of the freemasons, who were, during those ages, in the exclusive possession of architectural knowledge. Where the pointed style was first exhibited he considers uncertain, and of little consequence with reference to the hypothesis of its origin. He concludes:—

"We should much less depend upon the means of ascertaining the birth-place, derived from the comparative dates of its specimens, such as we can obtain, than upon the inferences drawn from the appearance, tendency, and internal qualities, of the new modifications."

CHAP. XXXVII. *Inquiry into the Claims of England to the Invention of pointed Architecture.* The author fairly infers that, if the pointed style had originated in England, that country would have possessed some of the finest specimens of it.

"England has no cathedral, in the pointed style, approaching in width those of Antwerp, Paris, Cologne, and Milan; in height, those of Amiens, Beauvais, Paris, and Rheims; in richness of decoration, those of Amiens, Rheims, Ratisbon, and Como: can offer no parallels to the towers of Utrecht, Antwerp, Mechlin, Ulm, Friburg, and Vienna; for height of the entrance, to Strasburg, and Toul, and Ratisbon; for filigree delicacy of overspreading network, to the choirs of Beauvais, Cologne, Aix-la-Chapelle, and Bordeaux; for lantern

lightness within, and boldness of flying buttresses without, to the cathedrals of Antwerp, Paris, Rheims, Milan, and many others; for majesty of the double aisles circulating all round the nave, transepts, and sanctuary, to those of Paris, Chartres, Amiens, and Rheims; for height, width, depth, number, or size of figures; to the spires of Autun, Freyberg, Bordeaux, and Strasburg; for elegant adornment or open-work tracery, to the naves of St. Ouen at Rouen, and of Notre Dame at Dijon; for general symmetry and perfection, to the cathedrals of Rouen, Sens, Paris, Bruges, Tours, Rheims, Strasburg, and Como; for the size and elegance of their marigold windows, in the front and transepts, to Rheims and Como; for magnificence of canopied pillars, to the Exchange at Antwerp, to the Kaufhaus, destroyed in the revolution, at Mayence; and to numberless houses in the cities and châteaux in the country, in France and Germany, for elegance of civil architecture."

Chap. XXXVIII. *Inquiry into the Claims of France and Italy.* France has claims to an earlier adoption and a grander display of the pointed style than England, but none to its original invention. Italy may have been the origin of almost every modern art of elegance, but it is not of that of the pointed style of architecture.

Chap. XXXIX. *Inquiry into the Claims of Germany.* Wiebeking of Munich attributes to St. Bernward, Bishop of Hildesheim, the foundation of many of the principal pointed churches of Germany.

A great number of cities in Germany became, at an early period, powerful through industry and commerce; and, freeing themselves from the vassalage of their emperor, made themselves independent. Among the corporations of these cities, that of masons held a conspicuous place; and these went about tendering their services wherever they were wanted or acceptable.

"Throughout all ages, the Germans and the Lombards displayed ideas and tastes very different, proceeding from the difference of their origin, climate, and mode of life; but, in consequence of being, in a great measure, ruled by the same sovereign, and brought into frequent contact, a jealousy and rivalry ensued, which German artists and corporations manifested, even in those things which they borrowed from the Italians, by giving to them an exterior form and modification wholly new and different.

"Thence, about the middle of the twelfth century, they changed the written character of the Italians, which still maintained, with the appellation of Lombard, or Franco-Gallic, a round and flexible form, into a character composed of rigid perpendicular lines, connected by sharp cusps, angles, and pediments, like those displayed in the pointed style of architecture, and which, in the beginning of the thirteenth century, attained its fullest bloom and perfection, in a maze of intricate and useless lines and tracery.

"Among the nations of Northern Europe, it met, like the pure pointed style in architecture, with more success; all those that acknowledged kindred with the German race adopted it, only in a somewhat soberer shape, and with less luxuriance or confusion of cusps and crotchets, until, in most of these, in the sixteenth century, the black letter again became superseded by the Latin and the Italian character. As to the Germans themselves, their parental love for this crabbed offspring of theirs has made them retain it to this hour, to the great perplexity of strangers who should wish to make out a German epistle, or to study German literature.

"The Germans, moreover, were the first among the nations of the North who had a school of painting, carving, chasing, engraving, and miniature, of

their own ; and, in a manner, the only nation who, in the productions of each of those arts alike, showed a particular fondness for the introduction of that same peculiar species of ornamental forms which we find in the pointed architecture and the pointed character. So fond were they of combining them in all their different modifications in a single composition, that, generally, in their painting, we see representations of the pointed architecture ; and that both their pictures and their sculpture are commonly intermixed with labels, offering, in moral or religious sentences, their pointed characters.

" These peculiarities of the Germans being facts, and the invention of the pointed style of architecture (considered as a peculiar system, connected in all its parts) belonging evidently as little to the Italians, as to the other nations hitherto named as claimants of it, I believe it to be the property of the Germans. Because, in the first place, they would, with their priority relative to other Northern nations in respect to the arts, and the *jalousie de métier* of the Italian artists, seek, alike from interest and from vanity ; from the desire equally to increase their fame and their custom among other nations ; to differ from, to improve upon, the Italian freemasons, in the skill and boldness of their constructions ; to strike out a new path ; and this the more, since neither on their own soil, nor in those other Northern regions where their talents and services were chiefly in request, they found, like their Italian predecessors, ancient materials to employ, whose dimensions and whose forms might check the aberration of their taste and the exuberance of their fancy.

" Because, in the second place, in Germany, and in Germany alone, the more celebrated structures in the pointed style, whether churches, such as the cathedrals of Cologne, Strasburg, Ulm, and Ratisbon ; or steeples, as Cologne, Friburg, Frankfort, Ulm, Mechlin, and Vienna ; offer, in all their different component parts, piers, buttresses, pillars, arches, vaults, roofs, spires, and pinnacles, from the lowest foundation to the highest superstructure, in a degree unequalled elsewhere, a compactness, consistency, and harmony with each other ; a gradual growth of the higher out of the lower, and pyramidising ; an intention, announced from the base, and fulfilled to the summit, of making every part tall, and sharp, and aspiring alike ; proving that, even before the first and lowest was commenced, the size, and form, and weight, and pressure of the loftiest and last must have been calculated.

" Because, in the third place, in Germany, and in Germany alone, the more celebrated structures in the pointed style, whether churches or steeples, not only possess, in all their component parts, a harmony with, and adaptation to, each other ; but, moreover, in all these component parts, both low and high alike, through their uniform spiriness and sharpness, manifest a peculiar fitness for a climate exposed to heavy snow-falls, that require to be prevented from resting upon, and weighing down, their coverings, and are better contrived to obviate this inconvenience than the pointed edifices of any other country.

" Because, in the fourth place, in Germany arose, in the pointed style, not only religious structures, but other edifices for civil or domestic purposes, more grand and perfect, and varied, than in any other country ; witness, at Nuremberg, the town-hall ; at Mayence, the beautiful Kaufhaus, demolished in 1812 ; and, in imperial and other cities, numerous private habitations of the utmost elegance.

" Because, in the fifth place, in Germany, and in Germany alone, we have, among the archives of chapters, found actual working drawings of edifices erected, or to be erected, on such a scale, and so complete and minute, as to prove that on the spot, and among the local lodges of freemasons, existed, as well the head that invented, as the hand that executed, those monuments.

" Because, in the sixth place, in Germany, and in Germany alone, both in some of the latest edifices executed, and in those drawings of later buildings

still intended, we see the pointed style developed in new forms, imitative of the twistings of vine tendrils, of which England and Italy show no specimens; of which France and the Netherlands only show approximations, as in the town-halls of Rouen, of Ghent, and others, which Turner calls the Burgundian style; but of which the only perfect specimens are to be found in German edifices, as shown in the designs edited by Möller.

"Because, in the seventh place, in Germany, the perfecting of the style of pointed architecture was so much valued, that we even find the lodge of freemasons of Strasburg honoured for the building of its cathedral, by being placed at the head of all those of Germany, first in 1458, by an act passed by those lodges themselves at Ratisbon; and next in 1498, by a confirmation of that act, passed at Strasburg, by the Emperor Maximilian I.

"Because, in the eighth place, in Germany, and in Germany alone, at the era when the pointed style showed itself in architecture, it showed itself equally, and in a manner much corresponding, in the productions of the other fine arts; of sculpture, of chasing, of modelling, of painting, of miniature, and even of the pen and the press: it filled these equally with the perpendicular staves, and sharp angles, and multifarious cusps, and pinnacles, analogous to those of edifices in the pointed style; it showed itself universally even in those pictorial compositions where it set both costume and chronology the most at defiance; and gave most incontrovertible testimony that it was not a fashion imitated from elsewhere, but one proceeding, in all these arts, alike from the same copious native source, the taste and fashion of the German artists themselves.

"Because, ninthly, from Germany alone, the pointed style flowed to, and was introduced in, Italy; since, in that country, nearly all the edifices and monuments, in the purest Gothic style, are either in the provinces that were under German rule, or expressly described as having been designed by Germans: witness the cathedral of Milan, the church at Assisi, and the altar of the Prince of Apostles, in the first basilica of Christendom, in the very heart of Rome. While in the early Italian scriptural compositions we always see the round, in those of the Germans we always see the pointed, arch.

"And because, tenthly and lastly, not only the Italians, in general, call the pointed style German, and regard it as such, but their very authors and artists describe it as having been introduced among them from Germany: witness Vasari, who, while calling it a curse brought from Germany, allows that this curse overran all Italy; and Cæsarianus, who expressly states that those particular features of the pointed style, the rounded ribs of groins, were, in the twelfth century, substituted for those previously flat, by Germans; all which does not prevent Muratori and Maffei from being right in some respects, in stating that no German ever introduced any sort of architecture in Italy: since the edifices they executed seem to have been designed for their own use, and since the Italians displayed, in the few churches that they constructed after this fashion, no specimens of the pure pointed style, but only an incomplete imitation, as at Orvieto and Siena."

Chap. XL. *A short Account of some Developements of the pointed Style, religious and civic.* The crusades appear to have promoted the general dissemination of the pointed style; for most of those nobles who returned safe in life and limb were anxious to mark their gratitude to Providence by building or endowing churches. The ornaments of the style varied in different countries; some from Constantinople, and others from Egypt, were adopted.

"After explaining the principle, and allowing to pointed architecture all the merit, which is due to a great degree of science and ingenuity, we should not dissemble that, in its very nature, it had within it a less permanent solidity, a

more active internal source of decay, than those where the pressure was, from absence of arches, all perpendicular; or where, as these were all round-headed, it was much less oblique; and that, moreover, its architects, from the wish to astound the vulgar, and to excel their rivals, by the height, lightness, boldness, and absence of direct internal support in their buildings, often abused the resources which they possessed; so that, from internal weakness, many buildings could never be completed on the original plan; and others, after having attained their full height, have only shone an instant, and then, like a child's edifice of cards, have fallen to pieces; and thus the dotage of age has resembled the imbecility of infancy."

Chap. XLI. *Diffusion of the pointed Style through France, England, Spain, Portugal, and Italy.* In this chapter the author observes that almost all the Italian architects, who adopted the pointed style, introduced into it circular arches.

Chap. XLII. *A List of remarkable Edifices in the pointed Style.* This list is very extensive, and it is illustrated by numerous plates, all, as we have before observed, beautifully engraved.

Chap. XLIII. *Local Peculiarities of Architecture.* Independently of style, architecture is affected by customs, institutions, locality, climate, occupation, &c. At Venice, where the characters of merchants and noblemen are combined, the want of capacious warehouses for goods, and of large halls for assemblies, caused in every considerable mansion the whole central space "to be occupied by one single large room, reaching from back to front; with which all the staircases, passages, and lesser rooms, for those of the domestic circle, on each side communicated: and, in order to throw sufficient light into this room, very deep in proportion to its breadth, the whole of the width in front was occupied by a range of windows, as near to each other as possible, or rather by a continuous window, only divided by intervening pillars, or mullions, which, repeated at every story, gives as great a singularity to the interior as to the exterior of the palaces; and has been equally preserved in those built after the Lombard, the pointed, and the antique style."

Chap. XLIV. *Causes which produced the Decline of pointed Architecture, and Return to an Imitation of the Antique.* These causes the author finds in the increased industry, skill, wealth, and knowledge of the laity; in the decreasing influence of the Church of Rome; and, above all, in consequence of this decreasing influence, the "extinction or expulsion of that body, which should be regarded as agents and satellites of the Pope and of his ministers, which only worked by their support, and under their authority, the body of the freemasons."

Chap. XLV. *Characteristics of the resumed Style of the Ancients; or, in other Words, the Cinquecento Style.* We recommend this chapter to such of our readers, if there be any, as have been accustomed to despise the Gothic.

Chap. XLVI. *Adoption, throughout Europe, of the resumed Style of the Ancients.*

"As, however, for a considerable period after the first revival of arts and sciences, Italy set the fashion in them to the rest of Europe, the nearer approaches to the antique style, in the entire abandonment of pointed arches, and resumption of the ancient orders, also crossed the Alps, and reached successively France, Spain, Germany, and England, though each of these countries, as it was further removed in place from its fountain head, was also later in the adoption.

"In France, where, under Louis XII., who came to the throne in 1498, or, rather, under Cardinal D'Amboise, his minister, the cinquecento style had first faintly dawned; where, under Francis I., it had, in what he added to the Château de Blois, and in the Château de Chambord, made great but awkward strides, it seemed to attain its perfection under the long reign of Henry II., when, by the architect Philibert De Lorme, and the sculptor Germain Pilon, the Cour du Louvre was commenced. It continued to flourish, with greater or less success, until, under Louis XIV., Perrault, in the great façade of the Louvre, entirely abandoned the small orders and the minute style, as much as Michael Angelo had done in Italy, and showed a single order on a grander scale, and in a bolder style.

"In Spain, the first fine specimens of the cinquecento style were shown in the monastery of the Engrazia at Saragossa, and in the magnificent addition made by Charles V. to the Moorish palace of the ancient kings of Grenada.

"In Germany, at Heidelberg, the Elector Palatine, Otto Henry, also in 1550, made a splendid addition, in the cinquecento style, to the pointed part of the castle.

"In England, the cinquecento style (which should there rather be called that of the seventeenth century) only began to ripen full a century and a half after Brunelleschi, the first restorer of the antique in Italy, had begun, in 1420, his works at Santa Maria del Fiore. In the beginning of the sixteenth century, Bishop Fox still placed the six mortuary chests, imitative of ancient sarcophagi, and wrought in Italy, in Winchester cathedral, on a screen wholly in the pointed style, and in the same manner built his chantry. Wolsey, the ostentatious minister of Henry VIII., and Queen Elizabeth, during her long reign, still raised her palaces and villas in the Gothic style; while the details of the court of the Louvre were finishing, in 1752, by Jean Goujon, in a style nearly equal to the antique; and it was only after the accession of James I., in 1603, that the first examples of the cinquecento were shown at Oxford, in the five orders piled one above the other in the front of the public schools; and in Westminster Abbey, in the miserable monuments of Mary Queen of Scots, and of Elizabeth; all, in point of execution and taste, at an immeasurable distance from works of the same style in Italy.

"Inigo Jones was the first in England who, after having, in the banqueting-hall at Whitehall, still applied small orders one above the other, in St. Paul's, Covent Garden, gave the example of a single colossal order; an example too strictly followed by later architects in private houses, of different stories, though appropriate to the nature and magnitude of public edifices."

Chap. XLVII. *A List of Edifices in the Cinquecento Style.*
These are chiefly on the Continent; but the following are in England:—

"Front of the schools, Oxford; tombs of Mary and Elizabeth, Westminster Abbey; chapel of Bishop West in Ely cathedral; six mortuary chests placed by Bishop Fox on the screen round the choir of Winchester cathedral; front of Longleat, of Audley End, and many other private houses."

Chap. XLVIII. *Remarks upon Architecture, since the Time of Michael Angelo, in Europe.* The author concludes a rapid view of the corruption of the art in Italy and France, with the following remarks on the state of architecture in our own country : —

"In England, government, by taxing alike heavily brick and stone, which form the solid walls, and the apertures from which they are absent for the admission of light, discourages in architecture both solidity of construction and variety of form ; copyhold tenures, short leases, and the custom of building whole streets by contract, still increase the slightness, the uniformity, the poverty of the general architecture. Here the exterior shell of most edifices is designed by a surveyor who has little science, and no knowledge of the fine arts ; and the internal finishing, regarded as distinct from the province of the architect, is left to a mere upholder, still more ignorant, who most frequently succeeds in the apparent object of marring the intentions of the builder. Thus has arisen, at least, that species of variety in building which proceeds from an entire and general ignorance of what is suitable and appropriate to the age, nation, and localities.

"Some, still reviving the name of the antique, the classic, style, but only acquainted with its nature in public edifices, those which alone have in some degree survived the wreck of ages, by building houses in the shape of temples, have contrived for themselves most inappropriate and uncomfortable dwellings. Some, reverting to the pointed style, as more indigenous, more national, but, in England, where there are few private buildings to serve as models for it, taking all their ideas from religious edifices, instead of a temple, have lodged themselves in a church. Others have, in times of profound peace, or, at least, of internal security and refinement, affected to raise rude and embattled castles, as if they expected a siege. Others, again, wishing for more striking novelty, have sought their models among the ancient Egyptians, the Chinese, or the Moors ; or, by way of leaving no kind of beauty unattempted, have occasionally collected and knit together, as if they were the fragments of a universal chaos, portions of all these styles, without consideration of their original use and destination.

"Finally, as if in utter despair, some have relapsed into an admiration of the old scroll-work, the old French style, of which the French had become ashamed, and which they had rejected, and greedily bought it up. Not content with ransacking every pawnbroker's shop in London and in Paris for old buhl, old porcelain, old plate, old tapestry, and old frames, they even set every manufacture at work, and corrupted the taste of every modern artist by the renovation of this wretched style.

"No one seems yet to have conceived the smallest wish or idea of only borrowing of every former style of architecture whatever it might present of useful or ornamental, of scientific or tasteful ; of adding thereto whatever other new dispositions or forms might afford conveniences or elegancies not yet possessed ; of making the new discoveries, the new conquests, of natural productions unknown to former ages, the models of new imitations more beautiful and more varied ; and thus of composing an architecture which, born in our country, grown on our soil, and in harmony with our climate, institutions, and habits, at once elegant, appropriate, and original, should truly deserve the appellation of '*Our Own*.'"

This review has extended through many pages, in more than one volume ; but the quotations are so intensely interesting, that we scarcely know any more valuable matter that we could have laid before our readers. We take this opportunity of again thanking the present Mr. Hope, for his kind permission to quote from his illustrious father's work to any extent that we might think advisable.

MISCELLANEOUS INTELLIGENCE.

ART. I. General Notices.

PAINTED Architecture.—It does sometimes happen that the man who looks into the hidden things of old time, and shows the living what is worthy of praise or blame in the works of the dead, becomes the jest of some minds, and is thought to live without doing aught for the world : but this cannot be, when, by the study of antiquities, whether it be the arts of a nation, her policy, religion, or laws, we lay hold of a clue which guides us through so many mazes in the vast labyrinth of learning ; are able to scan the dark ways of the past, over which there hung such a veil of obscurity, and acquaint ourselves with what man has achieved, from his first feeble beginnings, to the most polished stages of society. Much might be said on this topic ; but I will hasten to give what I have collected on the subject of painted architecture ; one which has only within the last few years occupied the attention of antiquaries.

We know, to some extent, the principles which guided the architects of the middle ages in embellishing by colour their religious and civil edifices ; but this branch of the art opens a wide field, which might at first sight seem rude, and full of dull weeds, but which, in reality, is far from being so.

—“ Not harsh and rugged are the ways
Of hoar antiquity, but strewn with flowers.” *Jos. Watton.*

Little has been said of the manner in which the Persian, Hindû, and Arabian architecture was adorned ; though we know that, not only by the help of colours, but with mosaics, and various stones of great value, many Arabian buildings outvie in splendour the most sumptuous churches in Italy. (See *Murphy's Arabian Antiq. of Spain*, fol. Lond. 1813 ; and Moor's *Hindu Pantheon* ; nor would I forget Gourey and Owen Jones's truly splendid work on the Alhambra, illustrating that specimen of Moorish architecture, which is now appearing in Numbers.) Little has been done until lately * towards setting before us, in a clear light, the system which was followed by the Egyptians of old in painting their works of architecture and sculpture ; for we are informed by Norden and other travellers that the hieroglyphics on the outside of their temples were painted in various colours. There thus cannot be much doubt that the polychromic art had its origin with this people ; and what most of all astonishes us is, that, even in our own days, the colours in some ancient paintings should be as fresh as they were when first applied. I may cite the paintings on the tombs of the Theban kings (spoken of by Pococke in his *Observations on Egypt*, p. 98.), which, though they may probably be referred to the time of Moses, yet still show their first colours ; but most authors agree that they had been burned into the stone or substance upon which they were laid. (See a paper “ On the Durability of Colours in ancient Painting,” *Gent. Mag.*, 1784, vol. liv.) One who lately saw Belzoni's tomb at Thebes tells me that he was struck with the brilliancy of the colours there, but, above all, with the blue (like the oriently intense blue of the Chinese), which is met with in many of the buildings in Egypt, and which, he thinks, is not to be matched in England. But Sir H. Davy produced a fine deep sky blue, which was considered equal in tint to the Egyptian azure, although it had not the same degree of fusibility (see art. Paints, in *Ure's Dictionary of Chemistry*) ; and many useful facts were ascertained from the trials which Sir H. Davy made on the paintings in the Baths of Titus, and those dug up in Pompeii.

I will not now say anything more touching Egyptian painting ; but, on the polychromy of architecture in the middle ages, I would add what I have gleaned relating to two subjects which were often drawn by our forefathers

* From Wilkinson's *Materia Hieroglyphica*, and his new work on the *Manners and Customs of the Ancient Egyptians*, the reader will learn what was the process with the Egyptian artists in their paintings and sculpture ; and there is much besides with which the young architect should be conversant.

on the walls of their sacred edifices, because they were forgotten in my former paper, and may be of some use or interest to such as are curious this way.

There are but few who have never read of or heard the story of *St. George and the Dragon*. It has powerfully worked not only upon the minds of the credulous, but many a place has been chosen for making known that grand event. As one of the Seven Champions of Christendom, and the patron of England, the name of St. George is revered all over the East, but especially by the Greeks; and Robinson, in his *Travels in Palestine and Syria*, says that there was scarcely a Greek church he visited, but what had a picture representing him fighting with the dragon; and, that no mistake might be made, the words "Ἅγιος Γεώργιος" (St. George) were always to be found written in the corner.

About five years ago, there was discovered a fresco painting of St. George and the Dragon, of the time of Henry VII., in the church of the Holy Trinity at Dartford, of which an engraving and description were given in the *Gentleman's Magazine* for Aug., 1836. A similar one was also found at the church of the Holy Cross at Stratford on Avon, among other paintings in fresco, which were drawn and coloured by Fisher (fol. Lond. 1807); and have again been recently published. A representation of this legend is carved, also, on an oak chest in York Cathedral, which has been etched in Carter's *Ancient Sculpture and Painting*, and is published in Walpole's *Anecdotes of Painting*.

We know how much the pencil borrowed its theme, in days of yore, either from allegory, or history, or legend; and I will now speak of one historical piece, which was common in churches and chapels.

The painting of the murder of Thomas à Becket, which saw light again about eight days ago in Preston Church, described in vol. xxiii. of the *Archæologia*, was, as the author there states, one of the earliest of this kind. It is stained on glass in the parish church of Brereton, in Cheshire (*Archæologia*, vol. x. p. 51.); and in the window of the north aisle of Christ Church, Oxford. It is painted in fresco in Canterbury Cathedral, and in the church of the Holy Cross at Stratford on Avon; and sculptured in low relief in marble, once the altar-piece in Beauchief Abbey. It is rather remarkable, but most of these representations are alike as to the arrangement and attitude of the figures. — *Frederick Lush*. 1838.

Duty on Bricks. — "I wish you would stir up architects to get the duty off bricks; even the double duty taken off would be a boon in favour of the extension of taste. A meeting should be got up in London, to draw up a petition to Parliament, which would soon be followed by the rest of the kingdom. In fact, there should be a regular agitation. I have seen the Marquess of Tweeddale's 'brick-maker,' and think highly of it. — *W. Thorold*. *Norwich*, Oct. 15. 1838.

ART. II. Domestic Notices.

ENGLAND.

BUILDINGS in unhealthy Situations. — Those who have studied the nature of soils and situations, with reference to their influence on health, cannot but feel surprised at the building projects which are occasionally made public by architects and building speculators. It would be uncharitable to suppose that these architects and builders are fully aware of the danger, as regards health, of living in such situations as those which they propose to cover with human habitations; and it is clear that the great body of house-renters know very little of what is best for them, in point of situation and soil, or speculative builders would never risk their property in covering such situations with masses of buildings. We have been led to these remarks from having seen a lithographed plan for covering a piece of ground, of about sixty acres, we believe, in extent, between Notting-Hill, and Shepherd's Bush, with streets, squares, and crescents, of what we suppose will be reckoned second and third-rate houses. The soil is a strong clay; the

situation, for the greater part, quite flat ; and the whole is so moist, that, three or four years ago, when this ground was proposed to be turned into a cemetery, the wetness of the soil, and the want of drainage, were found to be insuperable objections. But, even supposing that there were sufficient drainage, the lowness of the situation, and the retentive nature of the soil, are such as to render the piece of ground altogether unfit for the erection of human habitations, in our present state of civilisation, and comparative delicacy of constitution. We have no hesitation in saying, that there is not a spot in the whole of this sixty acres, on which we should willingly set ourselves down, even if we had the ground and the house rent free. A respectable builder, we are told, being asked to take a portion of the ground, honestly replied, that he would never undertake to build a house in which he would not be willing to live himself, if necessary. Unfortunately, few architects or builders ever think at all of the healthiness or unhealthiness of the situation of the houses they are employed to build. All they think of is, to make a convenient plan, and to design a handsome elevation ; while the object of the proprietor is, to increase the value of his land, by covering it with houses. The tenant, allured by a showy exterior, thinks as little of the subject as the proprietor and architect have done, and only finds out his danger when it is too late to save himself without considerable pecuniary loss. What, then, is to be done to secure the public against buildings placed in unhealthy situations ? Are we to have a metropolitan board or commission ; or some public officer appointed to superintend these things ? Or, should a survey be made, by order of government, of the suburbs of the metropolis, and of all large towns, and those places pointed out on a map which are fit for building, and also those which are unfit ? Something, no doubt, might be done by having a commission, or a public officer, to refer to ; but the grand remedy for every evil of this kind is, as it is for most others, the spread of knowledge ; and, in this case, the general enlightenment of the public, with regard to the requisites for insuring health, is the kind of knowledge wanting. This can only be acquired effectually in youth ; and the time will, no doubt, come, when it will be made a part of every one's education. In the meantime, the public must suffer, and gain knowledge by experience ; unless they should be so fortunate as to meet with such books as *Coombe's Constitution of Man*, *Clarke on Climate*, *McCulloch on Malaria*, and others, which treat expressly of the healthiness and unhealthiness of soils and situations. — *Cond.*

Building on the Royal Kitchen-Garden, Kensington Gravel Pits.—We have been for many years attempting to get the hideous north wall of this kitchen-garden taken down, as a great public nuisance, and an open iron fence put up in its stead, at some yards' distance from the public road ; proposing the garden itself to be laid down in grass, and joined to the public pleasure-ground adjoining the palace. We now learn, with deep regret, that the greater part of the kitchen-garden is let for building on. Unquestionably, it is a most eligible site for that purpose ; but the loss of so much open space to the public is one which it will require more than a century to recover. The kitchen-garden has been of no manner of use, as such, for many years ; but the area which it occupies would have made a noble addition to the pleasure-ground ; and, by a few purchases, and a little arrangement, the gardens, or, at all events, public gardens, might have been extended as far as Holland House ; and, when that property came to be sold, it might have been added. Thus, a public garden would have been formed, which would have commenced at the west end of Pall Mall, and been continued to the west boundary of Lord Holland's park. The public road from Kensington Gravel Pits to Kensington, which now passes over a hill, would, in the event of such an arrangement taking place, be removed into the hollow, and pass through the grounds now occupied by Dr. Lang ; over which hollow a viaduct might be thrown, to connect what is now the Royal Kitchen-garden with the grounds along the ridge of Camden Hill. These grounds, for such a breadth as might be conveniently purchased, if laid down in grass, would connect the viaduct

with Lord Holland's park, and complete the chain of pleasure-ground contemplated. It will not be denied, we think, that such an addition to Kensington Gardens would be a great public improvement; but, if the kitchen-garden is let for building on, it is one which cannot be made for generations to come. Our only hope is, that the report we have heard is not true. — *Cond.*

Supplying St. Pancras with Water from Artesian Wells. — We have been much surprised to see by the newspapers that this subject has been seriously thought of, and discussed in meetings at which some persons were present eminent for scientific knowledge. We thought it had been generally known that the sources which supply the London basin, ample as they are, are still limited. As a practical proof of this, it is only necessary to mention that the two great breweries which draw their supplies from wells which penetrate to the chalk, the one on the Middlesex, and the other on the Surrey side of the river, cannot both pump on the same day, and, by agreement, pump on different days. If a part of the Thames water above Richmond, where it is tolerably pure, could, by means of a deep shaft, be made to run into the basin, then, no doubt, the whole of London might be supplied from it, cheaper than is now done by surface-pipes. But, supposing this mode to be adopted, it would only prove sufficient for a century or two; for such would be the quantity of sand and mud carried down by the water of the Thames, that, unless it were filtered before it entered the shaft, it would, in time, solidify the under stratum. Among all the plans that have been devised for supplying London with water, we have no doubt whatever that the present mode by surface-pipes is the best, provided the water be drawn from pure sources. By being brought in in pipes covered by earth, the water is delivered at a lower temperature in summer, and a higher temperature in winter, and free from all those impurities to which an open watercourse is liable: witness, for example, the New River. How to induce the public companies to supply water at moderate rates, is a different question. Perhaps the real object of the St. Pancras meeting was to hold the Artesian system *in terrorem* over the advocates of the surface system, in order to keep the water companies within bounds. — *Cond.*

BERKSHIRE. — *Reading.* — *A Statue of the late Rev. R. Valpy*, which Mr. Nixon has now in hand, is intended to be erected to his memory in the church of St. Lawrence, Reading, in a niche in the belfry of the tower. His scholars have paid this tribute of respect for his abilities, both as an author and a minister; of whom, I believe, Mr. Serjeant Talfourd was the first and foremost. The part that most strikes us in the statue is the position of the right hand, that is raised *, and imparts expression; but the whole has great repose, and there is a grace and simplicity in the folds of the drapery, which are admirable. — *Frederick Lush, Oct., 1838.*

DEVONSHIRE. — *Thickness of Metal on Macadamised Roads.* — At a meeting of the trustees of certain roads in this county, a very interesting document was presented; viz.,

The Surveyor's Report as to the Strength of the Roads of the Trust, ascertained

* Valpy had a habit, it is supposed by those who knew him intimately, of tracing, after the death of his wife, her initials, with the fore finger of his right hand. This trait seems to have been transferred, in some degree, to the stone. It is the principal business of sculpture to draw the likenesses, and present us with a true portraiture, of men; to copy the attitudes of their actions; to paint the passions their flesh is heir to; and to show us, as much as possible, the appearance they made when living, both in their lives and dress; in short, to represent them as they are. Hence, the pig-tail of George III. ought not to be censured, if he wore one, which he did; but the Roman costume of our James II., behind the banqueting-house, Whitehall, although executed so well, and so much admired, is yet faulty, under this criterion; for we see him not as he was, and imitation has failed. [Dr. Waagen expresses a very different opinion. See *Edinburgh Review* for July, 1838, p. 399.]

by Pitting. This was presented by Mr. Jas. Howard, surveyor to the trust, every thing being particularised and set forth; and it was justly deemed a most important document. Mr. Howard said: "In presenting my detailed statement containing the particulars of the strength and width of the whole of the roads of the trust, I think it also desirable to lay before you, in a condensed and more comprehensive character, the average result of these operations, calculated upon depths taken at four transverse pittings, at specified distances over each line of road. On parts of the London, Crediton, Chudleigh or Plymouth, Okehampton, and Exmouth roads, leading for short distances out of Exeter, it was considered expedient to take the strengths at distances of one furlong: the remaining portions of these roads have been pitted at every quarter of a mile. The following particulars show the average results on the above five roads.

Crediton Road. Exeter to near Cowley Bridge, at every furlong, $2\frac{1}{2}$ in. deep; width of road stoned, 21 ft. 4 in. From near Cowley Bridge to 9-mile stone, at every quarter mile, $1\frac{1}{2}$ in. deep; width of road stoned, 20 ft. The average of the above two pieces of road would, therefore, be $1\frac{3}{4}$ in.

London Road. First two miles, at every furlong, $1\frac{1}{2}$ in. deep; width of road stoned, 23 ft. 9 in. The remainder of this road, to Streetway Head, at every quarter mile, $1\frac{1}{2}$ in. deep; width of road, 22 ft. 6 in. The average depth of this last road would be about $1\frac{1}{2}$ in.

Exmouth Road. First two miles, at every furlong, $1\frac{1}{2}$ in. deep; width of road stoned, 22 ft. The remainder of this road, to Burnt House, at every quarter mile, $2\frac{1}{2}$ in. deep; width of road stoned, 16 ft. Average result, $1\frac{5}{8}$ in.

Chudleigh or Plymouth Road. First mile, at every furlong, three quarters of an inch deep; width of road stoned, 21 ft. 4 in. The remainder, to Chudleigh Bridge, at every quarter mile, $1\frac{1}{2}$ in. deep; width of road, 23 ft. Average depth of the two pieces, $1\frac{1}{2}$ in.

Okehampton Road. To Pocombe Bridge, at every furlong, $1\frac{3}{8}$ in. deep; width of road stoned, 22 ft. From thence to Crockernwell, at every quarter mile, $3\frac{1}{2}$ in. deep; width of road, 21 ft. Average depth of Okehampton road, $2\frac{1}{2}$ in.

The averages of the remainder of the roads, as calculated upon pittings taken at the distance of a quarter of a mile each (except the New North Entrance, which was taken at furlong distances), are shown as follows:—

	Av. depth. Inches.	Av. width. Ft. In.		Av. depth. Inches.	Av. width. Ft. In.
Barum Cross -	- $1\frac{3}{4}$	13 6	Magdalen -	- 2	17 0
Bath -	- $2\frac{1}{8}$	20 6	Moor Lane -	- $1\frac{1}{2}$	16 0
Blue Ball -	- $1\frac{1}{2}$	19 0	Newton Bushel -	- $1\frac{1}{2}$	19 0
Bow -	- $1\frac{1}{2}$	15 6	Pin Lane -	- $1\frac{3}{8}$	16 0
Bradninch -	- $1\frac{3}{8}$	15 9	Raddon Cross -	- $\frac{3}{4}$	13 0
Coplestone -	- $1\frac{1}{4}$	16 0	Shillingford -	- $\frac{1}{2}$	17 6
Craniver -	- $1\frac{1}{2}$	15 6	Sidmouth -	- $1\frac{7}{8}$	17 0
New North Entrance	- 2	25 1	Stoke (Old) -	- 1	20 0
Drayford -	- $1\frac{1}{2}$	13 0	Tiverton (by Cowley Bridge) -	- $2\frac{1}{2}$	19 9
Dunchideock -	- 1	15 9	Upton Pyne -	- $\frac{1}{2}$	15 0
Dunsford -	- 2	18 0	Whitstone -	- 1	19 0
Eggesford -	- 2	18 0	Woodbury -	- $1\frac{1}{2}$	15 0
Exwick -	- $1\frac{1}{4}$	16 1	Okehampton Street -	- $2\frac{1}{2}$	
Exminster -	- $1\frac{1}{2}$	19 6			

(*North Devon Journal*, June 21. 1838.)

DORSETSHIRE.—*Shaftesbury.*—A *Union Workhouse* is now in progress on Enmore Green, at the bottom of Castle Hill, an eminence west of the town. They have four churches here now remaining, respectively dedicated to *St. Peter's*, the *Holy Trinity*, *St. James*, and *Cann Church* alias *St. Rumbald*; the latter of which will, no doubt, shortly be rebuilt. *Trinity church* is too

far gone on the road to decay, to admit of reparation ; but there has been some talk of rebuilding it, if sufficient funds can be raised for the purpose.

At *Charlton*, a *Chapel of Ease* is now building, which, in a hamlet like this, cannot fail to win our admiration ; because there is a simplicity about it which is the result of fitness, as well as a source of the beautiful. To give an idea of the design, the windows and doors are circular-headed, having round them a recess or sinking of about 4 in., making piers accordingly ; these stop where the sinking finishes, about 2 ft. 6 in. below the windows ; so that they serve, not only as a kind of set-off to the building, but give relief to the walls and the marked stories of the two towers. The soffit of every sinking has plain brackets under. There is a gallery at the west end. The chapel is built of stone, and the estimate is about 1,500*l.* — *Frederick Lush. Sept., 1838.*

Gillingham. — The old church, dedicated to the *Virgin Mary*, was, except the chancel, razed to its very foundation last February, and the building begun with anew on the following June. Its plan is in the form of a cross ; and the architecture looks somewhat of a piece with the fine old Gothic work of the chancel, that still remains.* The tower will be carried up 84 ft. high, which exceeds the former one, that stood 63 ft. high. We learn from *Hutchin's History and Antiquities of Dorsetshire*, vol. iii. p. 214., that on the wall of the belfry there were inscribed these words : — "The porch new built, the lead new cast ; the church, the vestry, repaired ; 1617. The tower raised 21 ft., the dial, ringing-loft, and king's arms, made by the gift of several, A. D. 1618." — *Frederick Lush. Sept., 1838.*

NORTHUMBERLAND. — *Newcastle.* — *Timber Viaducts.* At the meeting of the British Association, Sept. 8., a paper was read, "On the Construction of Timber Viaducts," by B. Green. The timber viaducts constructed by Mr. Green, on several lines of railway, consist of arches on stone piers. These arches consist of three ribs, and every rib is put together with three-inch thick deals, in length of from 20 ft. to 45 ft., and two of the deals in width. The first course is composed of two whole deals in width, and the next of one whole and two half deals, and so on alternately, until the rib is formed. Each rib consists of sixteen deals in height or thickness, their ends making joints, so that no two of the horizontal or radiating joints shall come together. The three ribs are connected together by diagonal braces and iron bolts ; the spandrels are strutted in a peculiar manner ; the whole of the timber was subjected to Kyan's process ; and between every deal is a layer of brown paper dipped in tar.

Arches of laminated Plates of Iron. The same principle of constructing arches of iron by laminated plates, has been adopted by Mr. Green. Wrought-iron bars, from 1½ in. to 4 in. square (according to the span of the arch), from 15 ft. to 25 ft. long, grooved on the under, and tongued on the upper, side, are laid one over the other, and bent over a centre, until the rib is formed. The iron bars are bound together at intervals of from 4 ft. to 6 ft. apart, with iron straps and keys round the rib. The spandrels are fitted with iron struts. A considerable saving of expense, and great lightness, as compared with

* There are powerful reasons for not laying aside, but adopting, as far as we are able, the usual accompaniments of our *sacred edifices*, such as the smoothly tapering *spire*, which, when we gaze upon its base, so beautifully and wonderfully poised, and view it lessening as it stretches towards the top, "lifts our soul above this sphere of earthliness." Then, too, the majestic *tower*, sure, and steadfast, and strong, as the faith of those who were, as Stowe says, "the pillars of the church ;" besides the *cross*, that with all the deep-striking power of association, brings our lot and fretted state of being before us. To preserve in our churches (and those which at this time are so fast springing up) these and other distinguished characteristics, or emblematic ornaments, is consonant, not only with every sense of propriety, but with all that feeling of veneration for whatever has been hallowed by time.

stone or ordinary iron bridges, may thus be attained. (*Athenæum*, Sept. 15. 1838, p. 682.)

SOMERSETSHIRE. — *Clifton*. — *Enlargement of the Village*. *Brunei's Suspension Bridge*. There is, both in the village and out of it, enough going on to show that the building art does not lie idle. There is an evident growth of houses, which, like most of their predecessors, are very superior to the dingy-looking brick fronts in London, which almost stare us out of countenance. They approach more to the first-rate houses in Regent's Park, or in the city of Bath. Indeed, it has been said (*Beauties of England and Wales*) that the Upper Crescents, particularly the terrace of the largest (which, together, form so conspicuous a feature), can hardly be rivalled by any street in England. But from the village let us stroll to the Downs. Here is a series of villas just completed, in the plain Athenian style of architecture; and the grounds too, adjoining, are laid out in a tasteful manner. Not far from this spot, we may see the fruits of all-conquering genius, although they are not yet brought to maturity; we may see how mankind have reached "the highest heaven of invention;" where all around is quiet and solitudinous, but where is here heard the hum of men from the factory at the foot of Leigh Wood, whence the awakening sound goes forth; and it is deeply interesting to watch an immense weight of material for the masonry of the buttment of the suspension bridge, travelling up an inclined plane that descends from the summit of the rocks, full 800 ft. high.* And what a proud memorial of skill, when the iron that has come under the giant grasp of the steam-arm is made subservient to ends so beautiful and so useful! What feelings of admiration and delight will be raised in the breast of the beholder, when he surveys a safe way for millions or more stretched from rock to rock high up in the air; beneath which vessels, with their sails spread to catch the breeze, float fearlessly and swiftly for the good of his fellow-creatures! How grand, how imposing, it will be, to see one of the greatest triumphs of art achieved and wrought into those bold and lofty rocks, which have been formed by the hand of Nature, and founded upon an immovable basis! — *Frederick Lush*. Oct., 1838.

ART. III. Retrospective Criticism.

PLANTING Churchyards. (p. 352.) — I like your paper on churchyards very much; but I wonder you have not noticed the weeping willow among your list of trees. In the churchyard which I think the most unaffected and beautiful in Britain, that of Peterborough Cathedral, which, in everything but situation and abstract beauty of sculpture, exceeds Père la Chaise, the pale green of the weeping willow is exquisitely used among the darker tints. — *Kata Phusin*.

Our reason for excluding the weeping willow is, that the idea of it is generally associated with that of moist soil, or of water, neither of which is suitable for churchyards; to this may be added, that it is a short-lived tree; and all churchyard trees, we think, ought to be durable. There is a beautiful species of evergreen, called *Thuja péndula*, figured in our *Arboretum*, vol. iv. p. 2461., and of which there is a specimen in the arboretum at Kew, which, when once propagated by nurserymen, will form an admirable tree for churchyards. Its longevity is as great as that of the yew: it does not seem to grow higher than 18 or 20 feet; and the filiform spray descends from the points of the branches to the ground, almost perpendicularly. — *Cond*.

* See short account of works at Clifton Bridge, *Arch. Mag.*, vol. iii. p. 533.